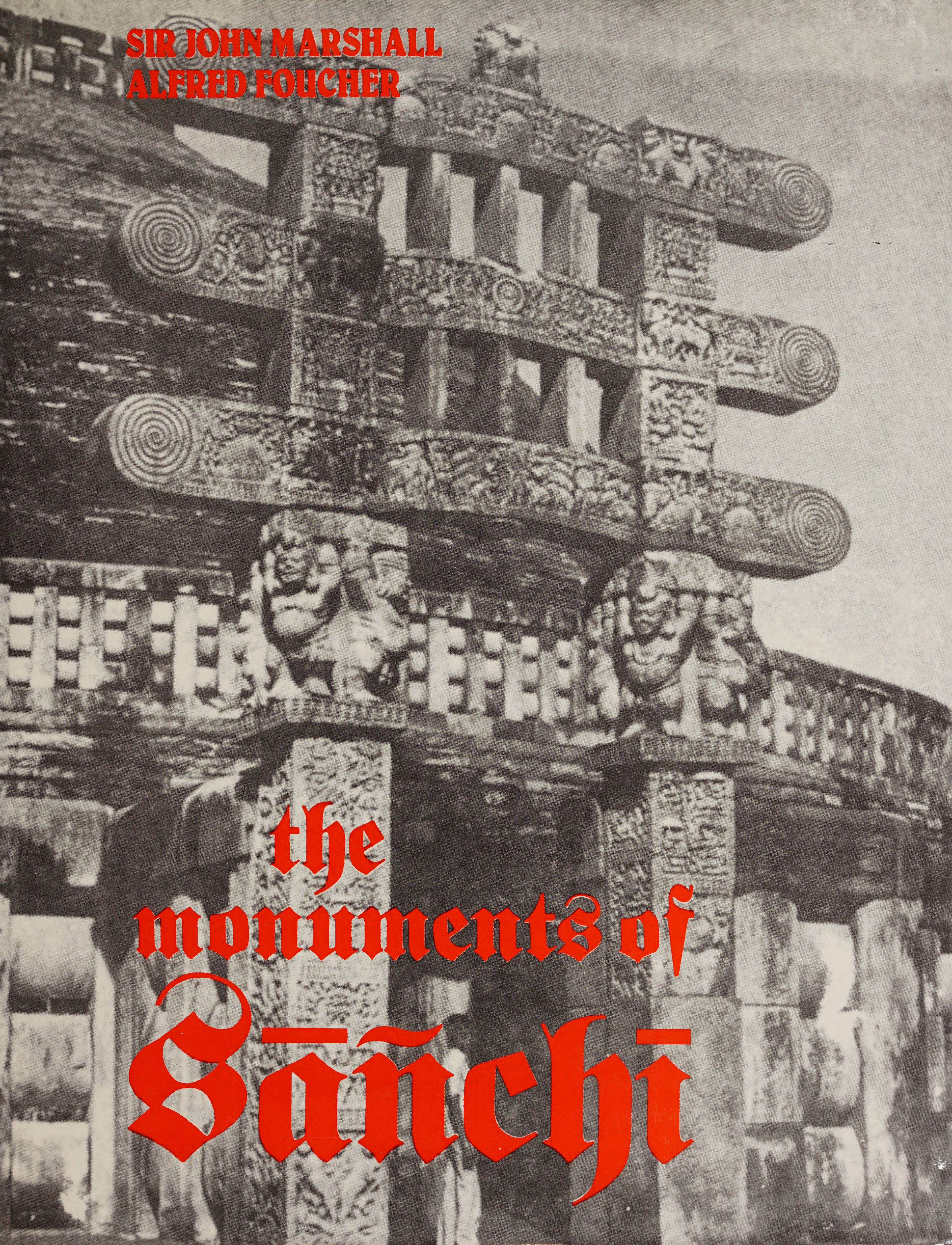
SIR JOHN MARSHALL
ALFRED FOUCHER



the monuments of Sāñchī

ABOUT THE BOOK

The Buddhist *stupas* and monuments on top of a low hill at Sanchi present a picturesque view from afar. The main *stupa* was built by Asoka Maurya who also erected a pillar here. Sanchi is also hallowed by another *stupa* which enshrined the mortal remains of Sariputta and Mogallana, two of the greatest propagators of the creed. From Asoka Maurya in the 3rd century B.C. to the 13th century A.D. successive generations of ruling dynasties have made additions and alterations to the monuments, monasteries and temples here. Sanchi thus affords immense material evidence for a comprehensive study of the origin, development, flowering and decacy of Buddhist art and architecture.

The well-preserved and perfect *stupas* and other monuments bearing several figural and decorative carvings are at once most valuable and instructive for a study of early Buddhism in this region.

Since its discovery in 1818 by General Taylor, several well-intentioned pioneers including Maisey, Cunningham and others have attempted to unravel the art treasures here. But it was Marshall in the first quarter of this century and Hamid in early thirties laid bare a larger area and exposed several complexes.

The Monuments of Sanchi the magnum opus of Marshall and Foucher is the result of painstaking exposition of the monuments, their assessment and description —a signal service rendered to Indian culture in general and Buddhist art and architecture in particular.

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THE MONUMENTS OF SĀÑCHĪ

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BY

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PLATE 71

ELEVATION AND PLAN OF STŪPA

The design, construction and age of this stūpa are discussed on pp. 79-82 and 270. Though the stūpa is only two or three decades later than Stūpa 1 (as reconstructed under the Suṅgas), there seems to have been a marked difference in the contours of their domes, the explanation being that the reconstructed dome of Stūpa 1 had to conform to the contour of the original brick dome built by Aśoka a hundred years earlier, whereas the dome of Stūpa 2 followed the more elevated and spherical form in vogue in the 2nd century B.C.

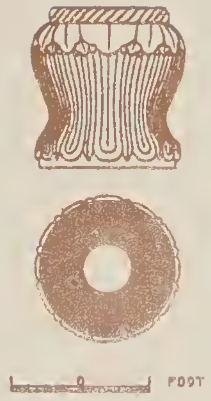
The contour of the dome shown in this Plate is based on the drawings made by Cunningham and Maisey, when the original fabric was still standing to more than half its height. *Cf.* Cunningham, *The Bhilsa Topes*, Pl. XX, and Maisey, *Sánchi and its Remains*, Pl. XXIX, 2.

It should be observed that the stairways of Stūpa 2 are on the east instead of the more usual south side of the monument. This no doubt was merely a matter of convenience, as the old approach road on this side of the hill passed by the eastern entrance of the Stūpa, but it seems to show that in the latter part of the 2nd century B.C., special importance was not attached to the principal entrance being located on the south.

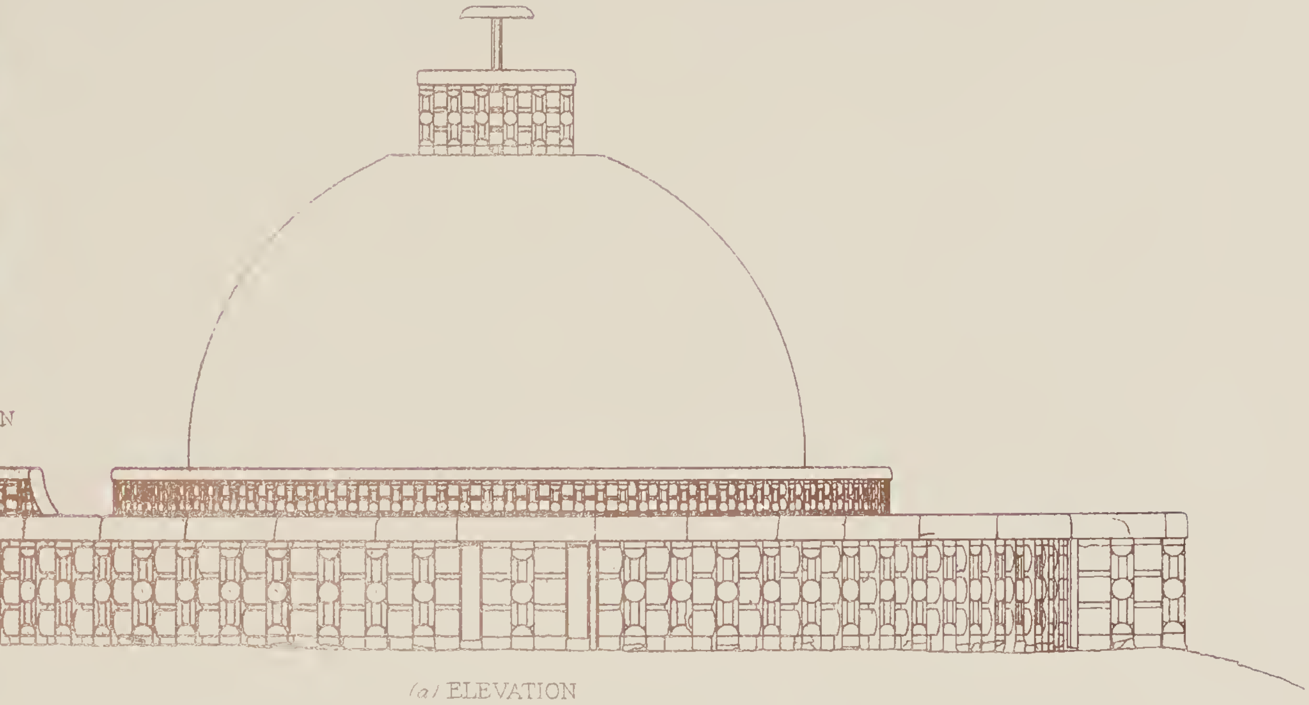
As in the plans of Stūpas 1 and 3 (Pls. 4 and 92), the original pillars of the ground balustrade are indicated by means of shading; the restored ones are without shading.

The pillar-capital shown in Fig. *c* was found a little to the north-west of Stūpa 2, along with some fragments of the shaft (p. 82) and the crowning lion figured in Pl. 104*g*. There is a photo of this capital in Pl. 104*h*. All the pieces appear to be referable to the Suṅga period. For the design of the capital, *cf.* Pillar 25 (Pl. 106*b* and p. 49), but the contour of this capital is more shapely.

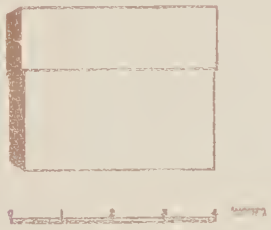
For the stone relic-box (Fig. *d*) and the steatite casket (Fig. *e*), see p. 81; but note that the scale beneath the former is misleading. It should measure 12 instead of 4 inches (*cf.* Cunningham, *The Bhilsa Topes*, Pl. XX). For the inscriptions on the box and casket, as well as on the three other caskets (not figured) which were found inside the latter, see Nos. 2-12 *infra* (pp. 289-95). The box and three of the four caskets are in the British Museum.



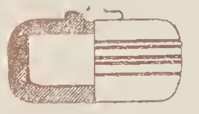
(c) CAPITAL OF COLUMN



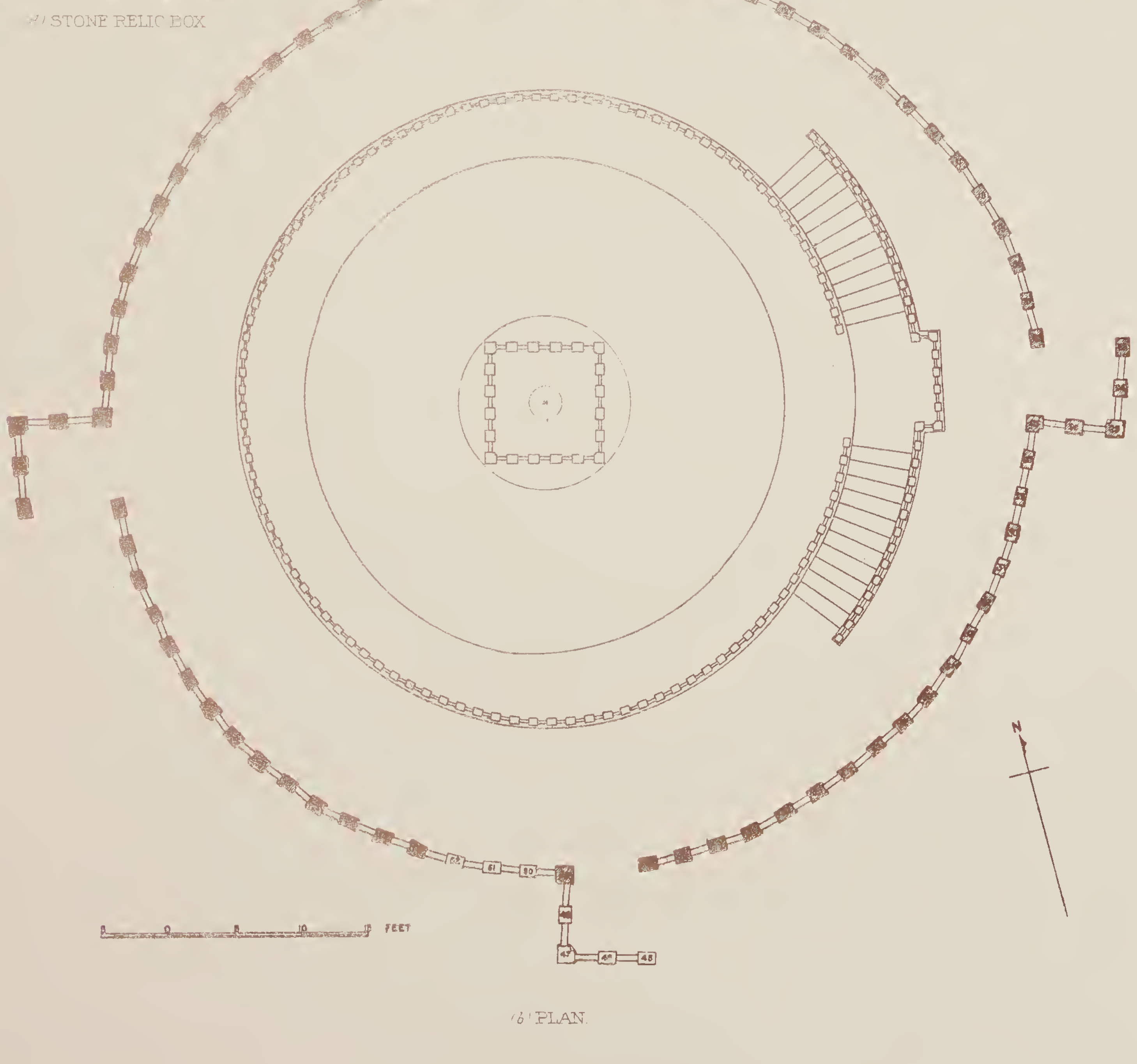
(a) ELEVATION



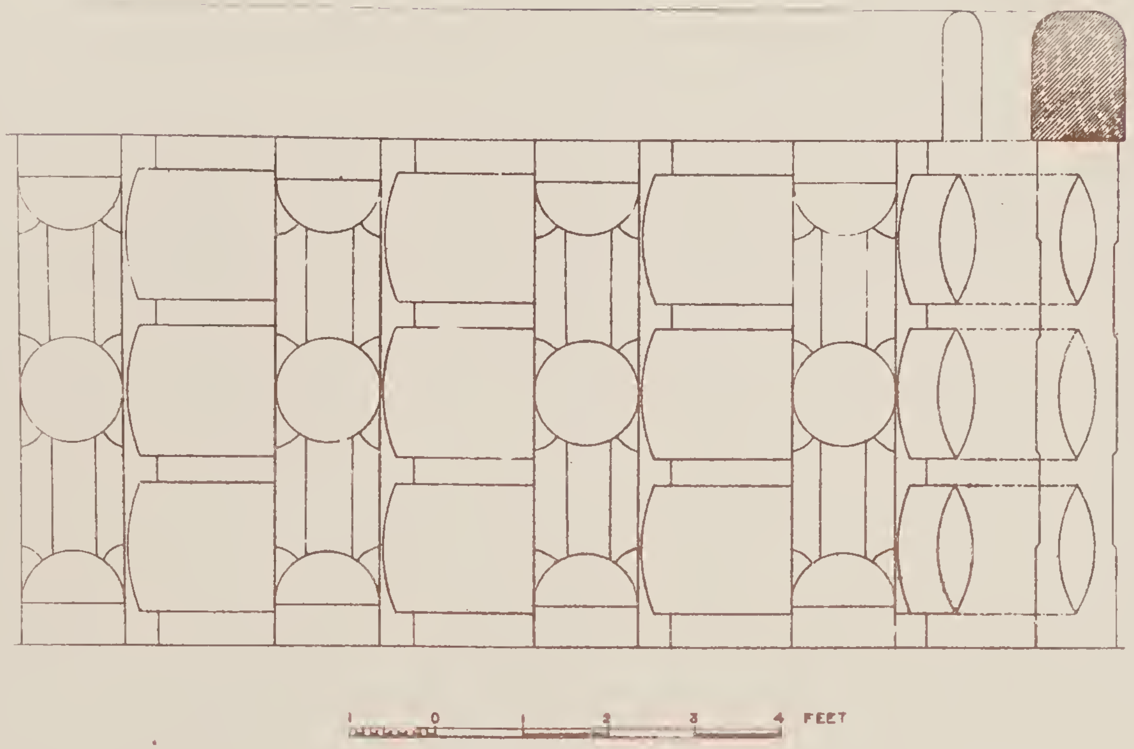
(d) STONE RELIC BOX



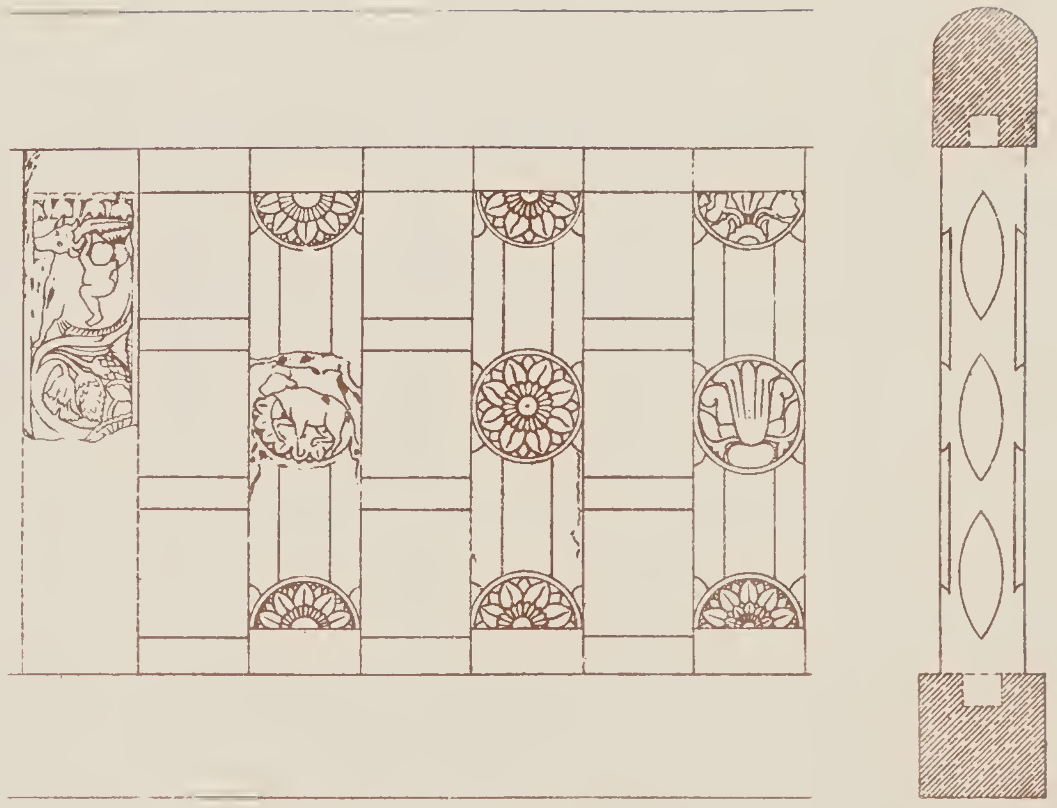
(e) STEATITE RELIC CASKET



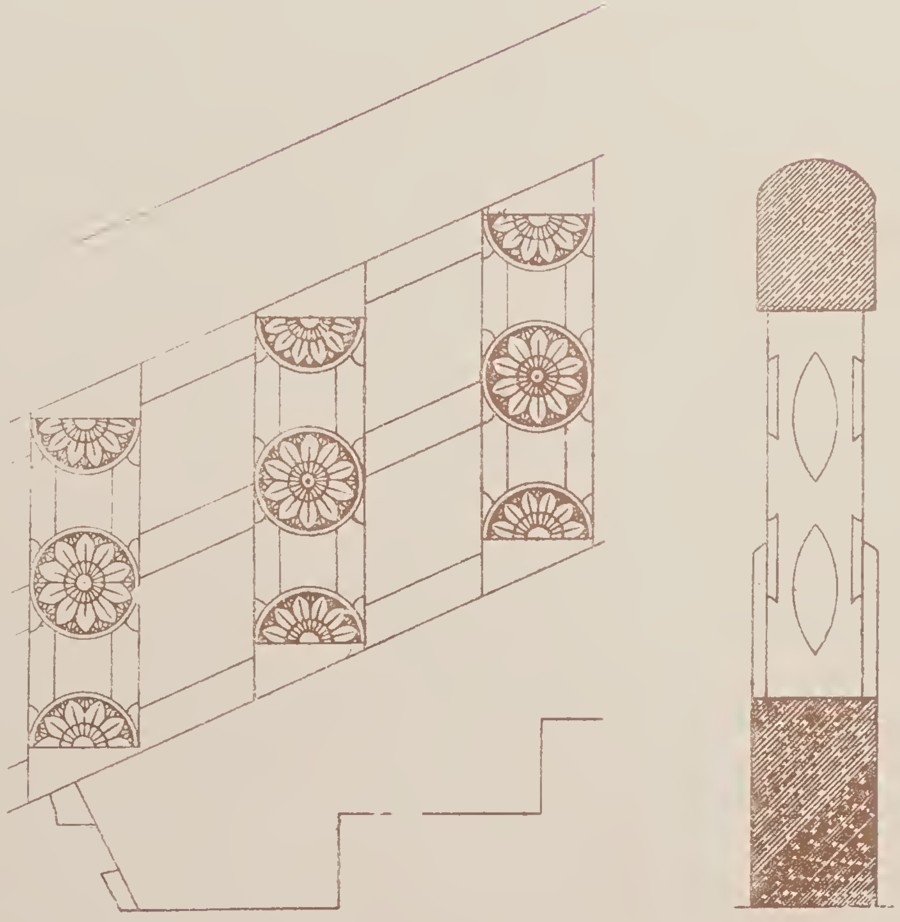
(b) PLAN.



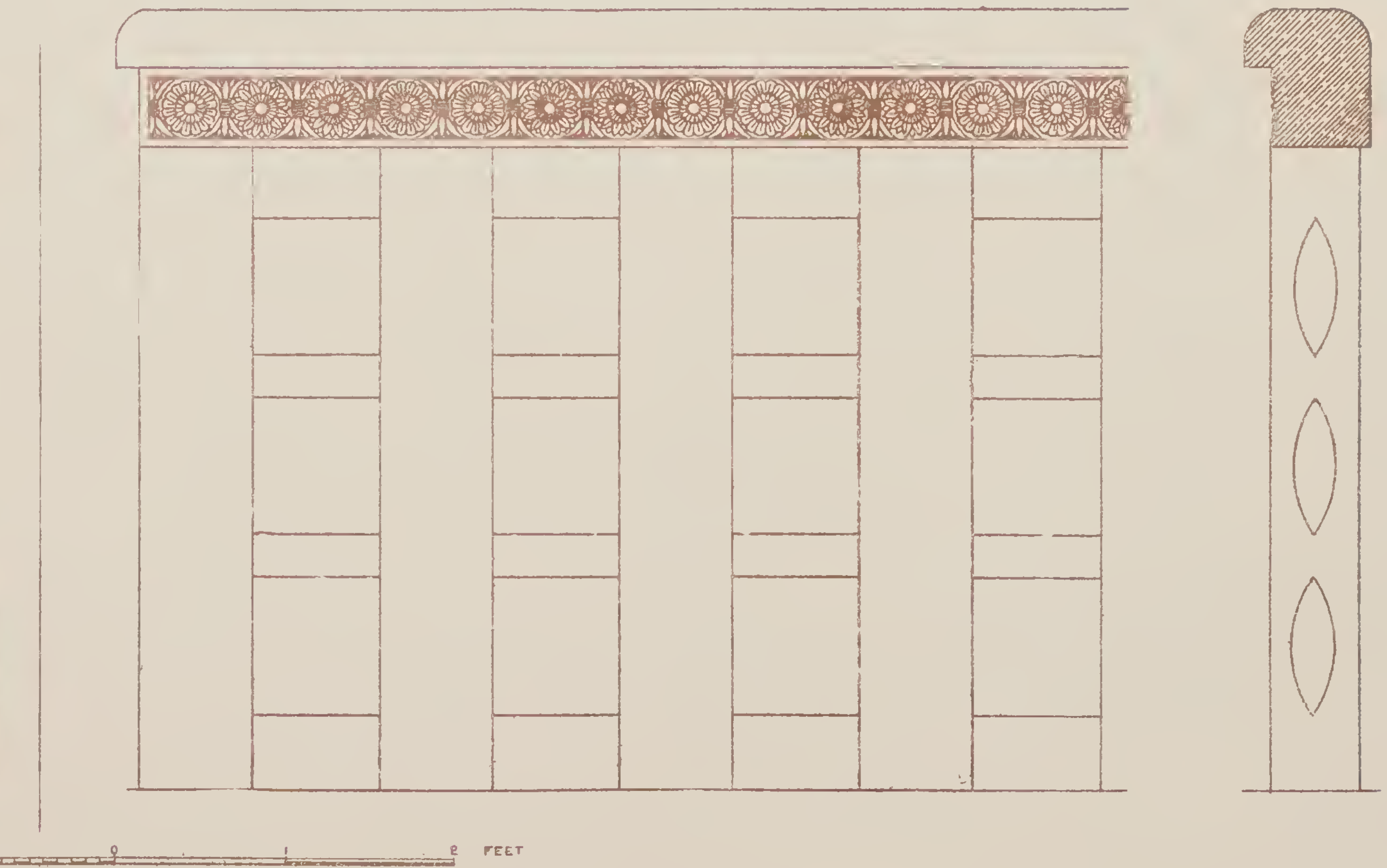
(a) GROUND BALUSTRADE



(c) BERM BALUSTRADE



(b) STAIRWAY BALUSTRADE



(d) HARMIKA BALUSTRADE

PLATE 72

THE GROUND, STAIRWAY, BERM AND HARMIKĀ BALUSTRADES OF STŪPA 2, IN ELEVATION AND SECTION

a. Note that in this drawing the ground balustrade (pp. 79-80) is shown without any of the carvings which embellished the discs and half discs on its inner and outer faces. These carvings are reproduced in detail on Pls. 74-91.

The bases of the pillars (not shown in the drawing) were sunk in the ground in the same way as the pillars of the ground balustrade of Stūpa 1 (Pl. 7*a* and *e*), and, like them, supported on stone foundations.

b, c and *d.* The stairway and berm balustrades (pp. 80-81) closely resemble the corresponding features of Stūpas 1 and 3, and, like them, have carvings on the outer face only (*cf.* Pls. 7*b* and *c* and 104*b* and *c*). In the harmikā balustrade, the pillars are quadrangular and plain, as they are in Stūpa 1, not ornamented as in Stūpa 3. On the other hand, the coping (*ushṇīsha*) of this balustrade is enriched by a band of rosettes, as it is in Stūpa 3 (*cf.* Pl. 94*a*).

PLATE 73

a. General view of Stūpa 2 before repair.—This picture, taken from the same point of view as the one below, *i.e.*, from a little north of the eastern entrance, is particularly interesting as showing the condition of the ground balustrade before it was repaired. The reader will see that in these two quadrants, the pillars, cross-bars and coping stones, though much displaced, were still intact, and that all that had to be done was to jack up the pillars again and reset them in the vertical, underpinning the foundations, wherever necessary. This, so far as is known, is what was actually done. Indeed, as regards this part of the balustrade, it is hardly possible that any of the pillars could have been turned round, particularly as the construction of the balustrade would have necessitated the cross-bars (*sūci*) being threaded laterally into the uprights—an operation that would have been impracticable without removing and resetting the rest of the pillars (to right or left, as the case might be) in the quadrant.

In the other quadrants, where parts of the balustrade had completely collapsed, the mistake of reversing some of the pillars may easily have been made (*cf.* p. 170, n. 2).

b. General view of Stūpa 2 after repair.—Originally, the dome of Stūpa 2 had the contour shown in Pl. 71*a*, but when rebuilt by a former Political Agent in Bhopal (*cf.* p. 79, n. 2), it was given the characteristic shape of a Muhammadan dome. This faulty restoration has since been corrected, to such extent as was possible without reconstructing the whole fabric: but it should be noted that the shape is still somewhat misleading.

Iconography: The pillars (*stambha*) of the large outer balustrade (Ground balustrade) alone are ornamented; the cross-bars (*sūci*) which are decorated at Bharhut, are here bare.

As many as 85 out of the original 88 pillars have been preserved and are reproduced on Pls. 74-91. Pillars 48, 50, 51, 52, left blank on the plan on Pl. 71, have since been found by Sir John Marshall in the course of excavation. There are thus only three pillars—45, 46 and 47—missing.

It may perhaps be argued that the pillars ought to have been numbered from the east entrance; but as the stūpa was approached by pilgrims of old as well as by modern tourists, from the north, the numbers begin from that entrance. They are in the order in which the pillars are encountered by those making the ritual circumambulation of the monument, in clockwise direction (*pradakshiṇa*). The pillars thus fall into four distinct sectors (*cf.* plan on Pl. 71): North-East (nos. 1-22); East-South (nos. 23-44); South-West (nos. 48-66) and West-North (nos. 67-88).

Several of the pillars flanking the four crooked entrances, whether because they were more exposed to wear than the rest or for other reasons, were recarved at a later date and consequently present notable differences in style (Pillars 22*a* and *b*, 27*a* and *b* and pp. 148-9).

The majority of the pillars (seven-eighths of them, in fact) are ornamented on both sides, with a medallion in the middle and a half-medallion above and below (*cf.* Pl. 72*a*). Only about ten of them display rectangular panels on one or more sides. In eight cases, additional decoration has been inserted between the medallions and the half-medallions. Five pillars are ornamented on three faces.

The reliefs are distributed as follows:—

Sectors.	No. of Pillars.	Medallions.	Half-Medallions.	Panels.	Total.
I	22	38	75	18	131
II	22	40	82	17	139
III	19	34	66	4	104
IV	22	40	80	12	132
Totals	85	152	303	51	506

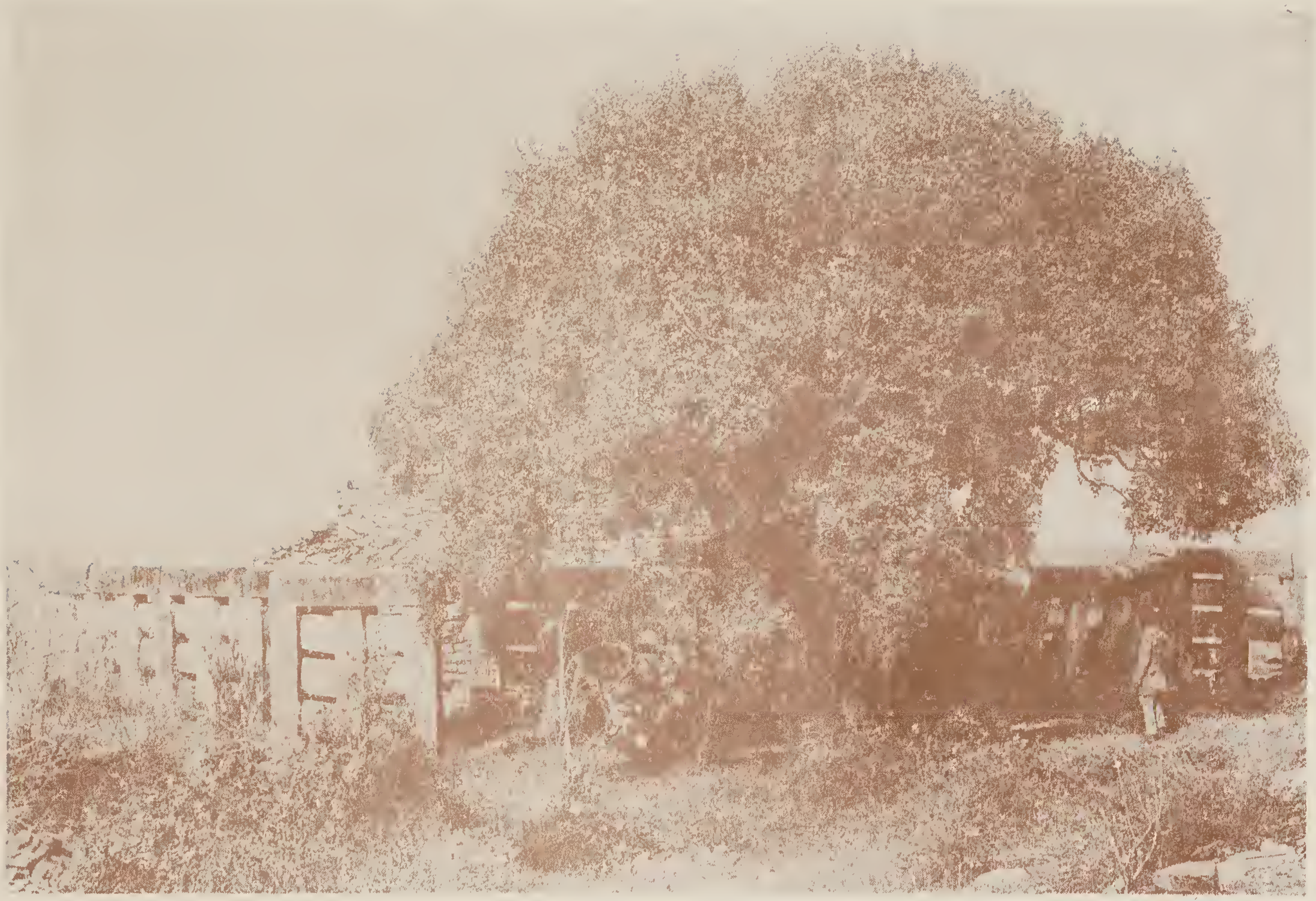
Before embarking on an examination of the decoration of the balustrade, it may be interesting, as we have already indicated (pp. 170 *sqq.*), to estimate the exact extent of the task which its contractors had to achieve. If we remember that they were faced with more than 500 frames to fill, we shall not be surprised to find that they resorted to repetitions and variations, or that they used the lotus designs so profusely. Leaving aside for the moment the angle pillars of the entrances, we have come to the conclusion that, as far as medallions are concerned, the lotus was probably their only ornament on the earliest balustrades; and that during a second period it remained the uniform ornament on the outer faces of the pillars (*cf.* p. 170, note 2, and Pls. 72, 93-94). The balustrade of Stūpa 2 appears to be initiating a third period; for the lotus still reigns almost undisputed over the outer face of the pillars, and even on the inner face it has only partially allowed other motifs to fill the circles or half circles into which its shape fitted so naturally, and for which the new intruders were much less well adapted. That this is not a purely subjective impression is proved by the following table, compiled on the spot:—

	Sect. I.		Sect. II.		Sect. III.		Sect. IV.		Total.
	Med.	½-Med.	Med.	½-Med.	Med.	½-Med.	Med.	½-Med.	
Lotus-rosaces . .	7	38	12	41	13	39	8	35	193
Lotus variants . .	9	16	13	12	7	11	13	19	100
Lotus with other motifs .	17	14	10	18	14	12	18	23	126
Motifs without lotus .	5	7	5	11	0	4	1	3	36
Total .	38	75	40	82	34	66	40	80	455

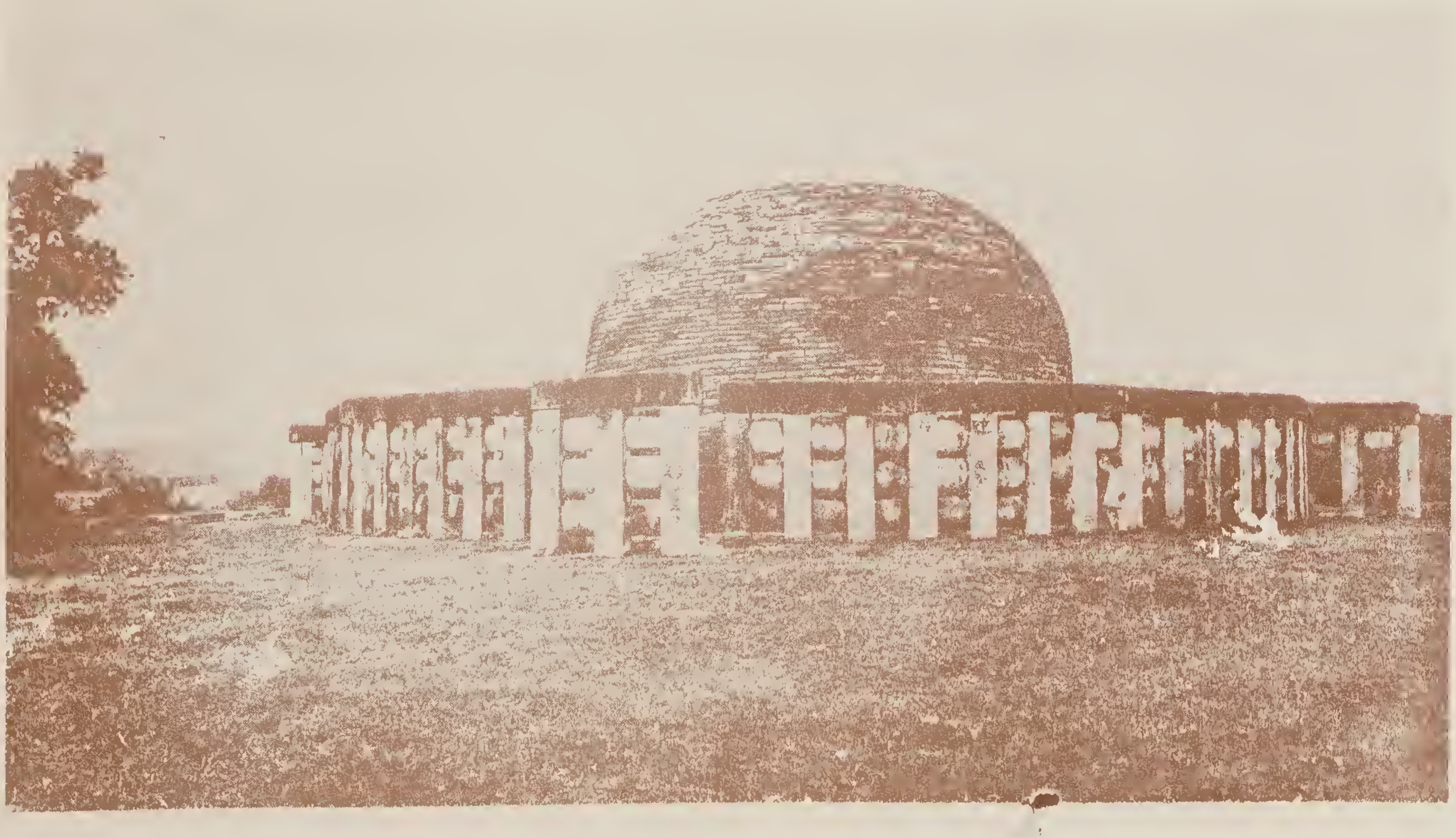
Looking through plates 74 to 91 we observe that out of 455 medallions or half-medallions nearly 300 are monopolised by the lotus or its variants. On 126 others it has intruded its presence on one pretext or another, or without any pretext at all. On 36 only has it been completely dislodged by a new motif. Such pertinacity seems to show good proof of an old-established right.

Passing now to the pillars with rectangular (no longer circular) decoration, their case would seem to need a separate and careful examination (*cf.* pp. 170-171). For one thing, a special system of decoration seems to have prevailed on the angle pillars at an early date; and for another, it is certain that at Sāñchī (*cf.* Pls. 8-66 and 93-103), as at Bharhut (Cunn., Pls. 13-20), rectangular frames are found only at the entrances and on the gates of balustrades. Round Stūpa 2 we find them only at the North (nos. 88, 1, 3, 5), East (nos. 23, 27), South (nos. 44, 49) and West (nos. 66, 71) entrances—that is, on ten pillars in all.

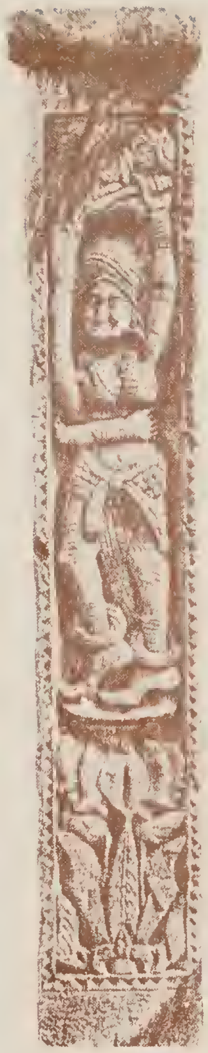
A census of the 175 faces of the 85 extant pillars reveals the presence of some 112 human figures and 243 animals, real or mythical. The majority of the latter are lions (57), *haṁsas* (52) and elephants (50). See above, pp. 172-175.



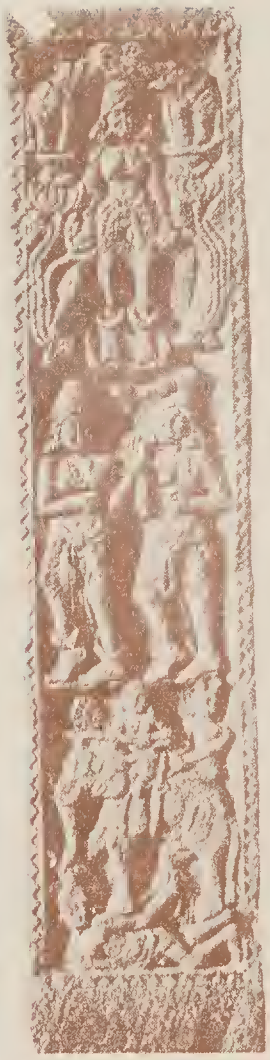
a GENERAL VIEW BEFORE REPAIR



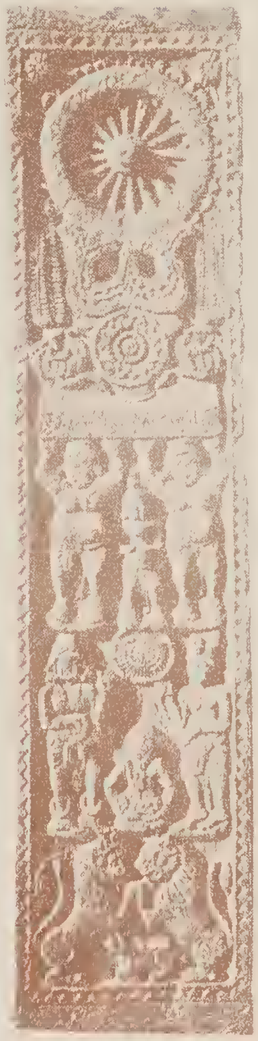
b GENERAL VIEW AFTER REPAIR



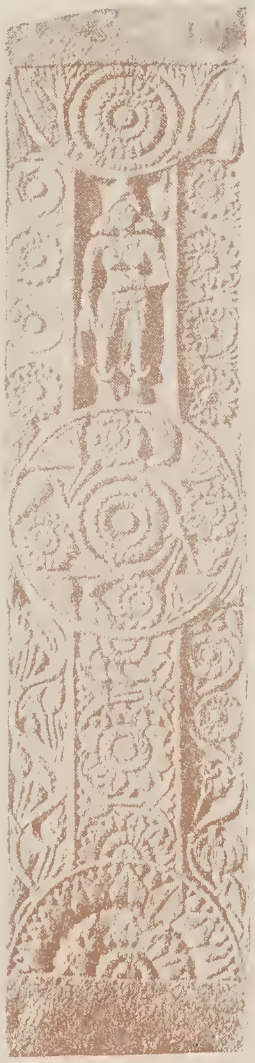
1 *a* WEST FACE



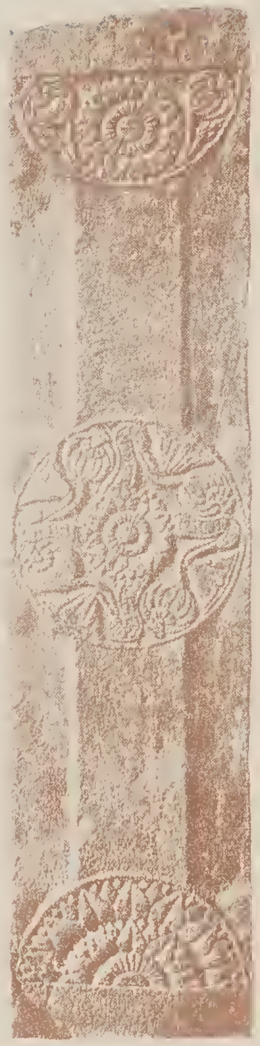
1 *b* OUTER FACE



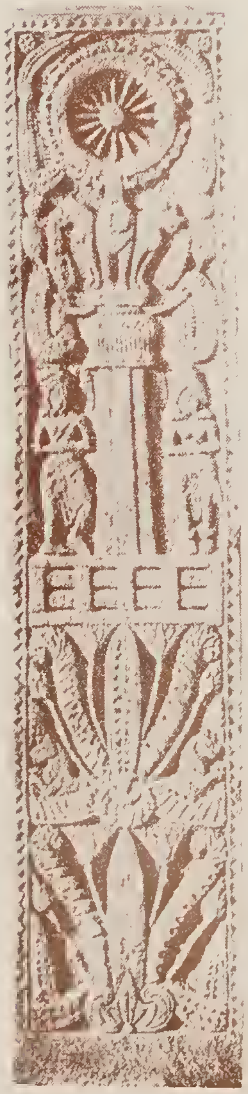
[illegible] INNER FACE



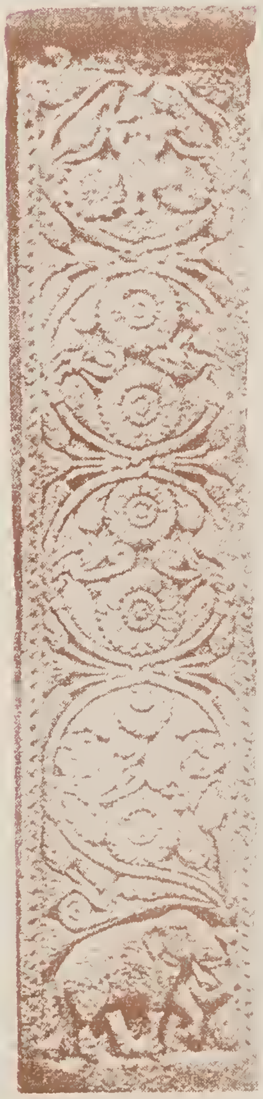
2 *a* OUTER FACE



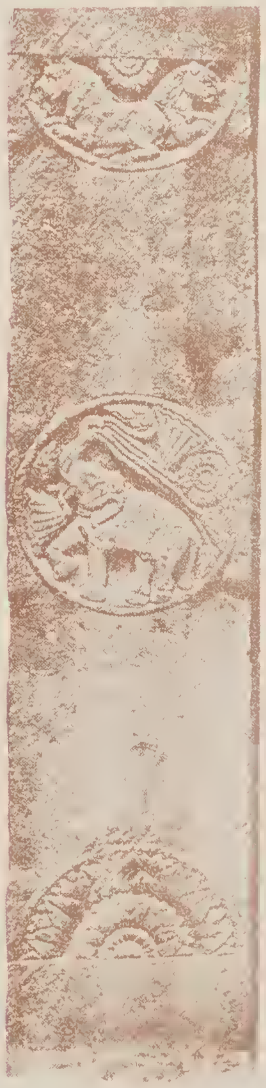
2 *b* INNER FACE



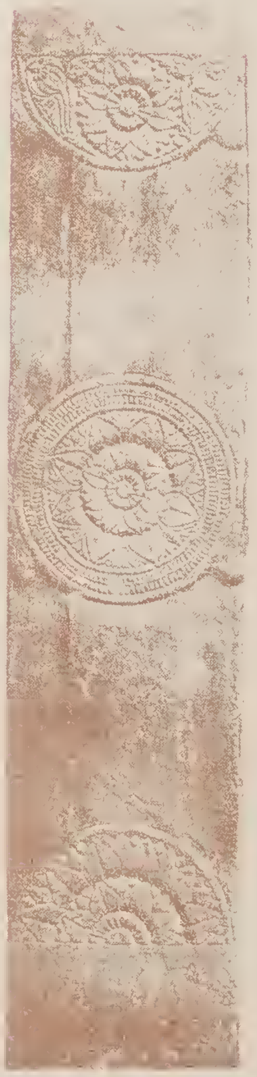
3 *a* NORTH FACE



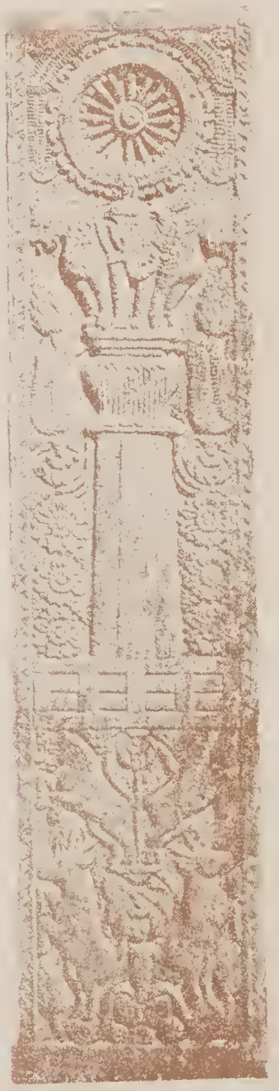
3 *b* EAST FACE



4 *a* OUTER FACE



4 *b* INNER FACE



5 *a* WEST FACE

[illegible] GROUND BALUSTRADE

PLATE 74

STŪPA 2: RELIEFS ON GROUND BALUSTRADE

North-East Sector

Pillars 1 to 22 belong to the North-East sector of the balustrade. Numbers 1, 3 and 5 (together with 88) mark the four corners of the North entry (*cf.* plan on Pl. 71). These three pillars have thus received special decoration, in which no fewer than three Great Miracles figure (*cf.* p. 186). Of numbers 6 to 22, which run round almost a quarter of the enclosure from north to east, all but the last and 13*b* observe the usual norm.

1. The style of this corner pillar is very archaic and its indecisive characterisation takes us back to a time when the repertoire was not yet stereotyped (*cf.* Pl. 87).

1*a*. On the outer face a Yakshī, already adapting herself, though rather awkwardly, to the plastic poses of Bharhut (*cf.* Cunn., Pls. 22, 3 and 23, 3), encircles the trunk of the bignonia with her arm, but not, let it be noticed, with her leg. Observe the details of her costume and jewels, including the heavy ankle rings, and also the formalised lotus on which the Yakshī stands, which, like that on pillars 3*a* and 5*a*, evidently has the same significance as the more elaborate lotus trees found on other pillars. See Part II, pp. 99-100.

1*b*. Some confusion seems to have been set up at a later date in both literary and artistic tradition between female figures hanging like the Yakshī of 1*a* on to a tree-branch and those which, as here on the outer (north) face of pillar 1, are simply standing between lotus stems (sometimes supporting two Nāga-elephants) and which we have learned to identify as the Māyā of the Nativity (*cf.* pp. 183-6) but at the time when these pillars were carved the two types were quite distinct.—Now, what are we to make of the royal couple standing below Māyā, the queen holding in her left hand the king's right wrist? In our opinion, they are probably a couple of *dvārapāla* genii, such as are found at each of the gateways (*cf.* nos. 23*c*, 49*a*, 66*c*, 71*a*, 88*b*). On the other hand, it would be easy to see in them King Suddhodana and Queen Mahāprajāpatī, that is, Māyā's husband and sister, or, in other words, the Buddha's father and adoptive mother. But, in that case, how are we to understand the picture below? For there is no doubt that this is a scene of capital punishment: the elephant has seized the victim's long hair in its trunk and is trampling him under its feet; and the elephant-driver, clearly a man of low caste, can be none other than the executioner—which explains why his attendant is only hanging on to the elephant's girth instead of displaying the usual insignia of honour, the umbrella, fly-whisk or standard. Since, then, there is no imaginable connection between this group and the two above, there can clearly be no reason for attempting to establish one between the other two. See Part II, pp. 101-2.

1*c*. The inner (south) face presents also a Great Miracle at the top—the First Sermon (*cf.* p. 189); the wheel with 16 spokes, surrounded with umbrellas and perched on a triratna (*cf.* Pls. 97, 4, and 101, 4), surmounts a throne supported, like the *vajra-āsana* of Bodh-Gayā, by two atlas-dwarfs (notice the flowers which decorate the edge of the flag-stone). We might suppose that the two lotuses flanking the *ratna* symbol contain an allusion to the Great Miracle at Srāvastī, represented at Bharhut also by the wheel (Cunn., Pl. 13, 3), but it seems more natural to interpret them as standing for the Lotus Tree of Life and Fortune, which is found in so many of these reliefs (see Part II, pp. 142 *sqq.*) and to take the two lions rampant and the deer crouching at the bottom, as belonging to the same concept (*cf.* pillars 5*a*, 5*b*, 44*b*, etc.). But what, then, of the four persons intercalated between the atlantes and lions, round a basket seen from above and filled with carefully rolled garlands of the same type as those hanging on the wheel and in the worshippers' hands? Is the seated woman with her back turned, simply the flower-seller (*cf.* Pl. 18*b*2)? And do the man, woman and child represent a family of donors? Or are the man and woman the familiar Yaksha and Yakshī so habitually associated with the Lotus Tree? One point we may notice, is that there is a convention in these older reliefs by which every figure is shown resting on a sort of ledge contrived in the stone, so that the Māyā on no. 1*b* is found without her usual pedestal of lotus.—For the garland-basket, *cf.* Pls. 56, 3; 58, 2; etc.

2*a*. We are inclined to think that face *a* of pillar 2 was once the inner (south) face, since it is the more richly ornamented. At the top, a rosace set between two *utpalas* and two garlands.—In the middle, a composite lotus.—Below, a half-rosacc. The three strips combine a number of themes which reappear later on the *toraṇas*: at the top on the edges, and below in the middle, *padmas* set between *utpalas*; and at the bottom on the edges, lotus creepers with undulating stems (*cf.* Pls. 19*e*, 23*b*, 50*b* and *c*, and 103*j*). These no doubt are the conventionalised Lotus Trees described in Part II, pp. 142 *sqq*. But what of the standing woman? Is she Māyā or a Yakshī of the Lotus Tree? We shall have plenty of opportunities of seeing her again on pillars 12*b*, 15*c*, 21*b*, 22*a*, etc.

2*b*. At top, rosace between *padmas*.—In the middle, a medallion with a central lotus, quartered with four hooks (*nāga-danta*) from each of which hang a flower and leaf of *padma* (*cf.* nos. 19*a* and 69*a*).—At bottom, a half-rosace.

3. Corner Pillar. The two decorated faces are set at right-angles and turned towards the outside (North and East).

3*a*. The north face presents, as companion piece to the Great Miracle of the Nativity on no. 1*b*, that of the First Sermon: the wheel (with 16 spokes) is already (*cf.* Pls. 22, 27, 40, and 103*b*) placed at the top of an Indo-Persian column whose capital of four lions, evidently reminiscent of the Aśoka pillars at Sārnāth and Sāñchī (Pl. 107), ushers in those of the Southern Gateway (Pl. 14). Notice how the shaft of the column is divided into three by two flutes, which may be only a clumsy way of showing an octagonal shaft (*cf.* no. 5*a*). Notice, too, the two lotus branches, with garlands hanging from them, which curl up on either side of the abacus. The identity of the male and female worshipper shown standing on the balustrade which runs round the column (*cf.* Pl. 103*a*) is again known only to the sculptor. For the Lotus Tree at the base, compare Part II, pp. 142 *sqq.*, and for the two lions rampant issuing from the stem, *cf.* Pls. 74, 5*a*, and 66*b* and *c*. Here, the tree is composed of two palmettes only, the lower one of which springs from a sort of half *Srīvatsa* device.

3*b*. The East face is completely covered with a richly decorative Lotus Tree with winding double stem (see Part II, pp. 98-99, and *cf.* nos. 49*b*, 66*a*, 71*b*, 88*a*). At the base, the root of the tree springs from the mouth or trunk of a Nāga Elephant; at the top, the outline of a woman's figure raises the same question as the woman in no. 2*a*.

4*a*. At the top are two lions in profile, couchant back to back under a half-rosace. Notice the effort which has been made to let us see both their ears, and even both their eyes.—In the central medallion, flowers, buds and leaves of a *padma* are issuing from an elephant's mouth, and are brandished in his upraised trunk (*cf.* nos. 8*b*, 18*a*, 24*a*, etc.).—At the bottom, a half-rosace of lotus.

4*b*. A rosace between *padmas*.—A rosace encircled by a garland (*cf.* nos. 21*a*, 36*b*, 51*b*, 56*a*); and here let us notice once for all the peculiar appearance of these garlands (*cf.* no. 3*a*, and *Bharhut*, Cunn., Pl. 36, 7).—A half-rosace of lotus.

5*a*. Pillar 5, as we have said, formed (opposite no. 88) the third corner of the North entrance. As on no. 3, its two ornamented sides are placed at a right angle, but face West and South. Its west face repeats the Great Miracle of the First Sermon in much the same terms and in just the same style as on no. 3*a*. The *dharma-cakra* still has 16 spokes, but an elephant has been introduced among the lions (*cf.* Pl. 93*g*) and somewhat upsets their balance. The worshippers are replaced by two rows of lotus blooms. As for the Lotus Tree at the base, with its rampant animals back to back, see Part II, pp. 143-144 and 146, and compare Pls. 64*b*, 66*b* and *c*.

PLATE 75

STUPA 2: RELIEFS ON GROUND BALUSTRADE—continued

5*b*. Inner (south) face of corner pillar of north entrance. This also bore a representation of a Great Miracle (*cf*. p. 186); this time the third, the Enlightenment. The leaf of the *aśvattha* or *ficus religiosa* of Sākya-muni is clearly drawn. The tree, surmounted by an umbrella between two winged genii, has nothing round it but a railing. Notice that the coping and plinth of the latter are decorated with *padmas*, that its corner pillars lengthen into columns whose tops are lost among the foliage, and that it is flanked with umbrellas and poles loaded with garlands. Below the railing, clumsily shown in plan as it were, is the flagstone of the Diamond Throne (*vajra-āsana*) with two atlas-dwarfs supporting it (*cf*. no. 1c and Cunn., *Mahābodhi*, Pl. 13). The magic Lotus Tree at the bottom of the panel is laden with necklaces and jewellery, like the trees on Pls. 11, 3; 19*a*; 100, 3. It is coming out of the jaws of a scaly, footless *makara*, flattened beneath the feet of a crane or goose and an elephant, the latter of which holds the lotus stalk with his trunk. For the rampant antelope in the bend of the lotus above the elephant, see Part II, pp. 143, 144 & 146, and compare the antelopes on Pillars 5*a* (Pl. 74), 44*a* (Pl. 82), 44c and 49*a* (Pl. 83), 66*b* (Pl. 86) as well as on Pl. 66*b*.

6*a*. The upper half-medallion shows us the elephant of the Conception (*cf*. p. 182) moving left on clouds, between two rosettes, representing a rain of flowers. The trunk is resting on the left tusk.—The central medallion, which may be compared to no. 23*b*, shows, set between lotuses, a yaksha of a type intermediate between the *deva* and the *kumbhāṇḍa*; his right hand is raised in the gesture "which removes fear".—At the bottom, a half-rosace.

6*b*. At the top, a bunch of lotus with two *haṁsas*, wings and bills open (*cf*. no. 55*b* and p. 173).—In the middle, a curious type of Ṇāga-rāja; his five cobra-heads, closely grouped above his turban, make his head-dress inordinately high, and the coils of his serpent-body (ending behind his left foot, just under the hem of his scarf) cover the whole field of the medallion not occupied by two *padmas* and two *utpalas*. Notice how the *padma* stalk held in his right hand passes through the coils.—At the bottom, a half-rosace.

7*a*. Wingless griffin holding a bunch of mangoes in his beak: formalised *padma* buds follow the trend of his tail, and he has the same little curl on his forehead as the griffins on the Western Gateway (Pls. 56 and 58, 5).—Bunch of *padmas* coming out of a vase (*cf*. p. 184).—Half-rosace.

7*b*. Bunch of *padmas*.—Centaur ridden by a woman (*cf*. no. 81*b*). The centaur is holding a garland in his right hand and raises his left on a level with the woman's head-dress. She is seated on a saddle-cloth held in place by a crupper.—Half-rosace.

8*a*. Among lotuses, a man-faced lion with a long beard and twisted, tapering hair.—Among lotuses, a crouching lion in profile, its head facing front, holding an antelope in its jaws.—Palmette.

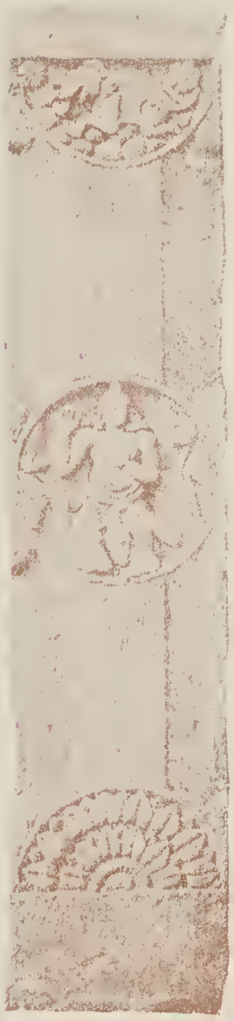
8*b*. *Makara* with the forequarters of an elephant, a lotus stalk coming out of its mouth (*cf*. nos. 25*a* and 30*a*).—Elephant similar to no. 4*a*.—Half-rosace.

9*a*. In a bunch of lotuses, a lion with curly mane, curiously drawn front-face with the hind quarters spread out on each side of the forequarters (*cf*. nos. 63*a*, 74*a*, 75*a*).—A yaksha with a strange head-dress, framed in a bunch of lotuses on which sit two *haṁsas* (*cf*. no. 73*b* and Part II, p. 144).—Half-rosace.

9*b*. *Srīvatsa* framed with lotuses.—In a bunch of lotuses trimmed with garlands and necklaces stands a *nandipada* capped with a half-shield.—Half-rosace.

10*a*. Bunch of lotuses coming out of a calyx.—Forequarters of an elephant enveloped in lotuses (*cf*. nos. 18*b*, 26*b*).—Half-rosace.

5 b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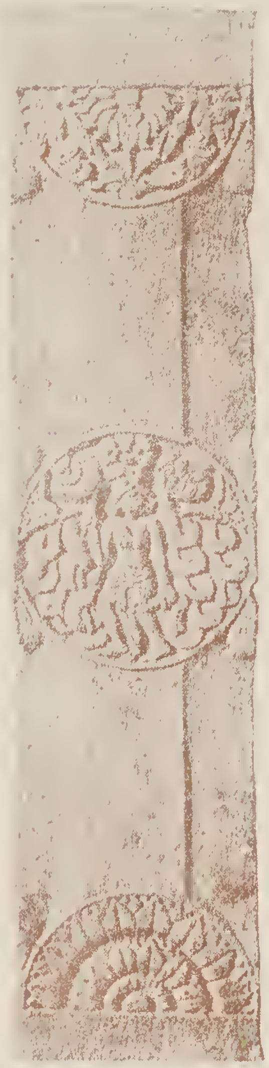
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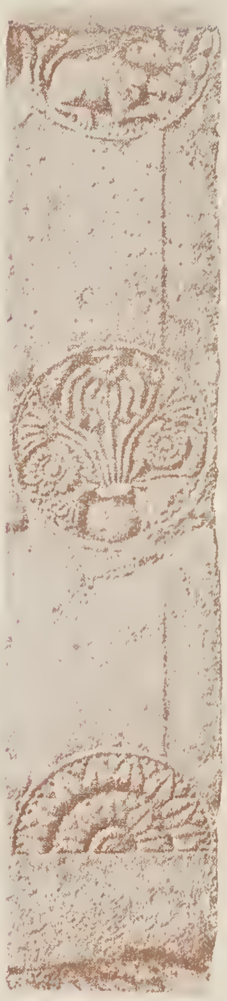

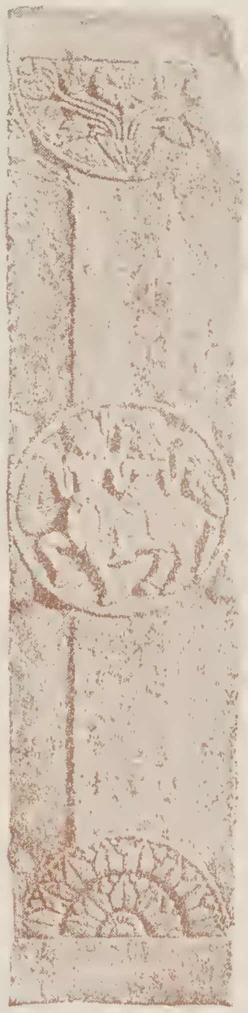

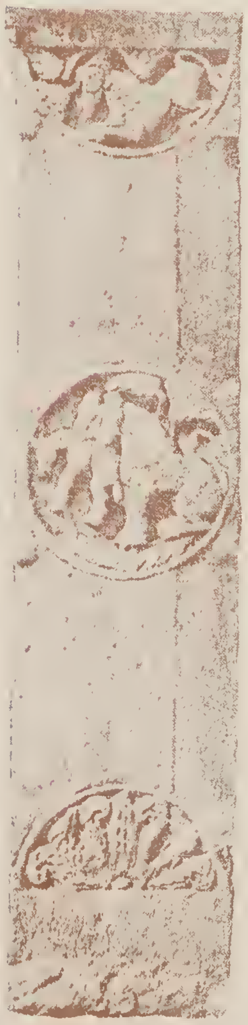
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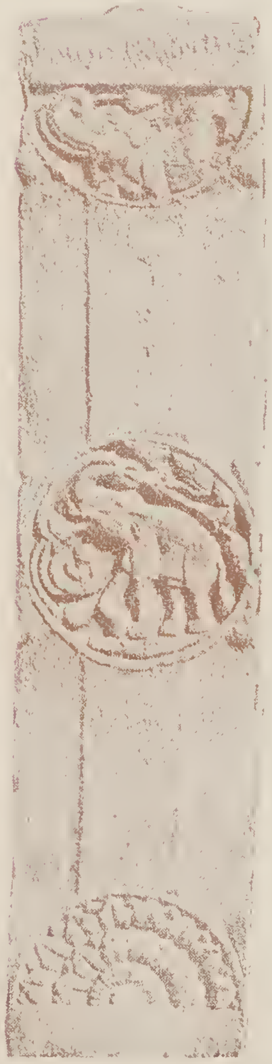
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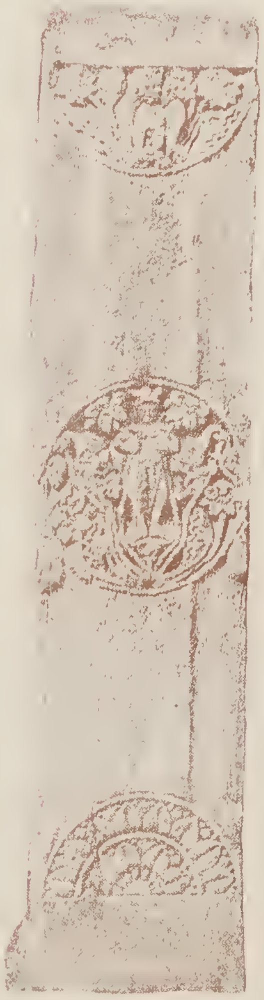
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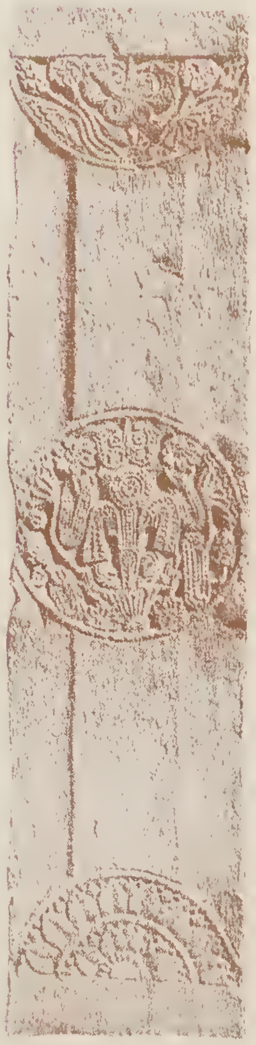
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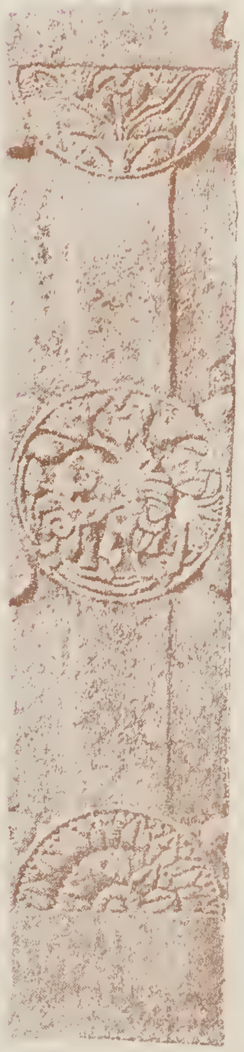
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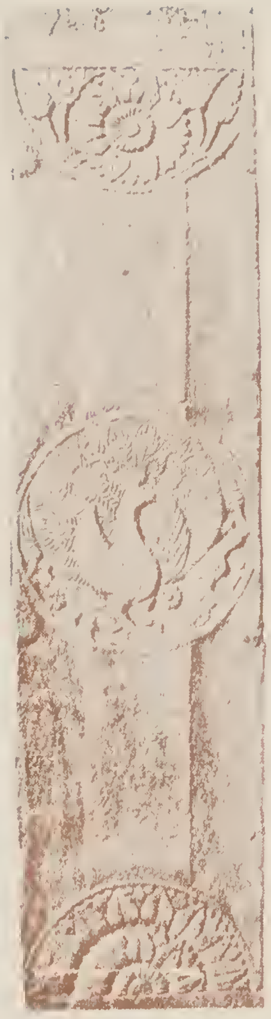
RELIEFS ON GROUND BALUSTRADE



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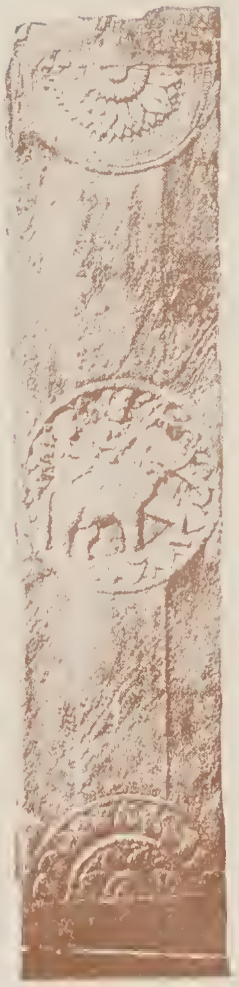

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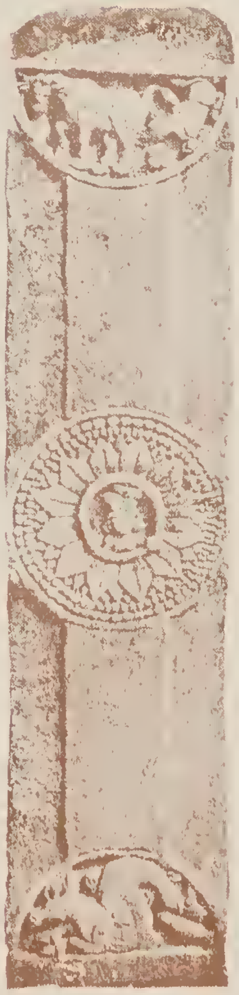

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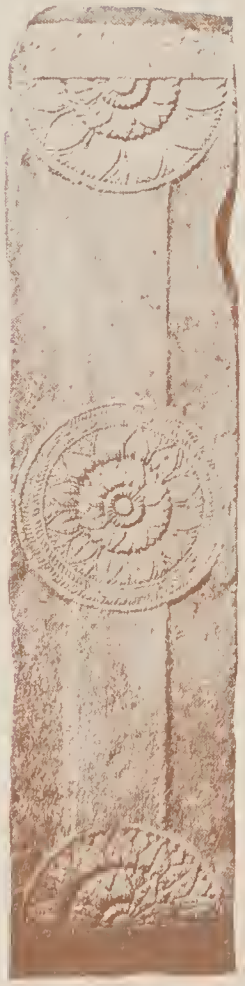

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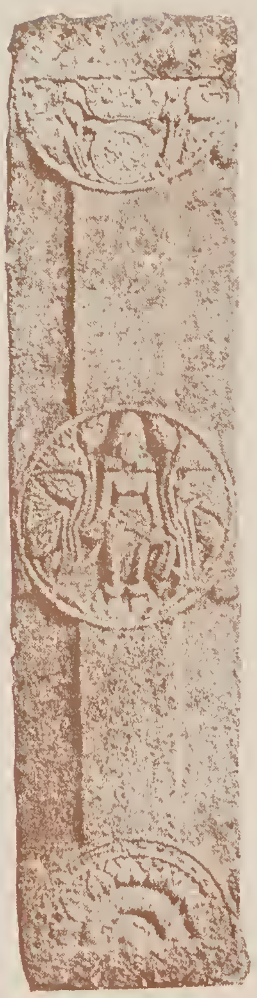

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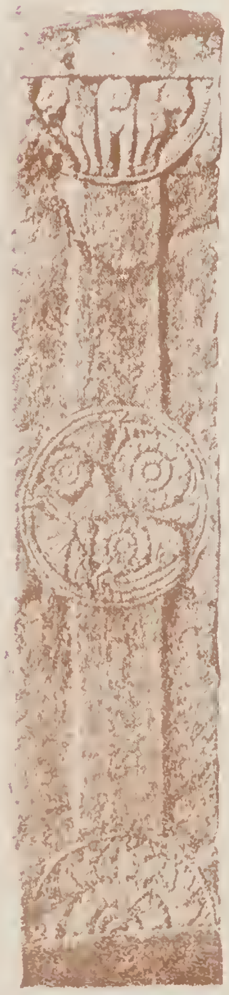

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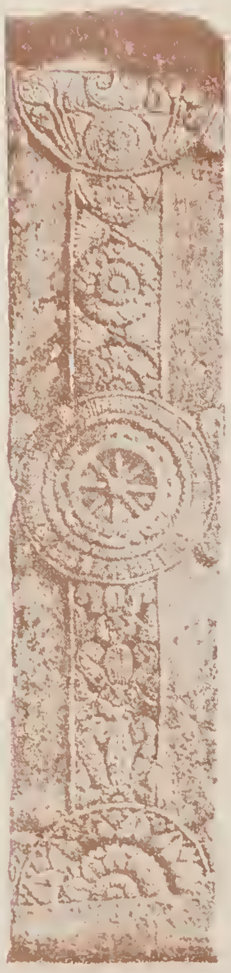

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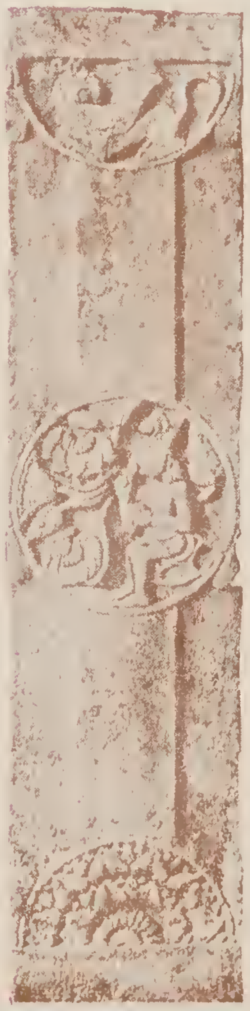

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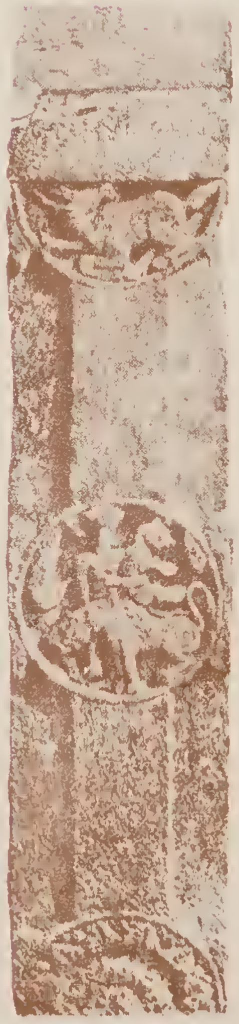

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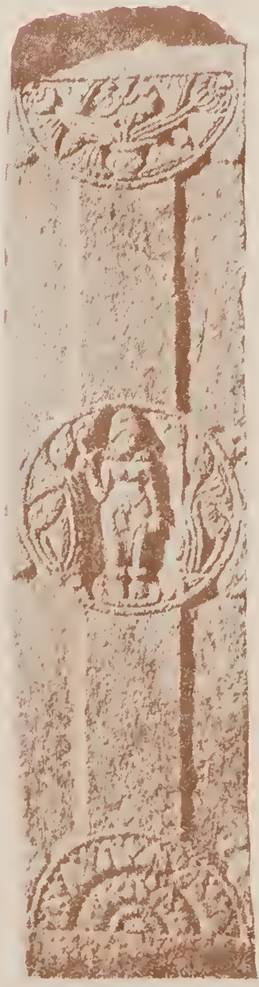


15 a

RELIEFS ON GROUND BALUSTRADE

PLATE 76

STŪPA 2: RELIEFS ON GROUND BALUSTRADE—continued

10*b*. At the top, a lotus rosace between two *utpalas* and two *padma* buds (we may remark at once that this motif will recur on some 30 other top half-medallions).—In the middle, a peacock with tail displayed, between two pea-hens (?) and two formalised *padma* buds; between them, flowerets.—At the bottom, a half-rosace.

11*a*. Half rosace encircled by a garland.—On a rosace, an elephant passant to the right, ridden by a master and servant.—Half-rosace with curving petals.

11*b*. Cow suckling her calf; floweret.—Rosace encircled by two chaplets and framing a man's bust (*cf.* Cunn., *Bharhut*, Pl. 35, 1).—*Makara* with stag's forequarters, and, behind it, a fish.

12*a*. Half-rosace.—Rosace encircled by a garland.—Half-rosace.

12*b*. *Triratna* symbol among lotuses (*cf.* nos. 13*b*, 26*b*).—Woman standing, framed in lotuses (*cf.* p. 183 *sq.* and nos. 15*a* and 21*b*).—Half-rosace.

13*a*. Three lions arranged as on the capital of a column, the fourth remaining invisible (*cf.* no. 3*a*, etc.), and garlands.—Composite lotus.—Half-rosace.

13*b*. Same description as for no. 12*b*.—*Dharmacakra* with 8 spokes surrounded by a border of umbrellas, a cable-moulding and a necklace.—Half-rosace. The middle face of the pillar is adorned with a row of lotus flowers above and a row of palmettes below; *cf.* nos. 2*a* and 22*b* and p. 170, note 2.

14*a*. Winged griffin, crested as usual (*cf.* no. 7*a*).—Figure in royal turban sitting on a rattan-seat, holding a drinking cup in his left hand and some lotus stalks in his right.—Half-rosace.

14*b*. Antelope couchant.—Man slaying a lioness with his right hand and carrying off a cub in his left arm; in field, lotus buds.—Half-rosace.

15*a*. Bunch of lotuses coming out of a vase.—Woman standing (*cf.* no. 12*b*: the only difference is that here her right arm is raised).—Half-rosace.

PLATE 77

STŪPA 2: RELIEFS ON GROUND BALUSTRADE—continued

15*b*. At the top, a half-rosace surrounded by a garland.—In the middle, an elephant giving himself a shower-bath with his trunk: the jets of the water end in tiny drops; in field, lotus.—At the bottom, a half-rosace.

16*a*. Framed rosace (*cf*. no. 10*b*, etc.).—Rosace encircled by garlands.—Half-rosace.

16*b*. Palmette and lotus coming out of a half-shield (*śrīvatsa*; *cf*. no. 17*b*).—On a rosace encircled by a laurel wreath, an elephant passant to the right and holding a lotus in his trunk (*cf*. p. 177).—Half-rosace.

17*a*. Palmette with *utpalas* coming out of a half-rosace.—Bunc of lotuses coming out of a vase.—Half-rosace (obliterated).

17*b*. Palmette with *padmas* and *utpalas* coming out of a half-shield (*cf*. no. 16*b*).—Rosace.—Half-rosace.

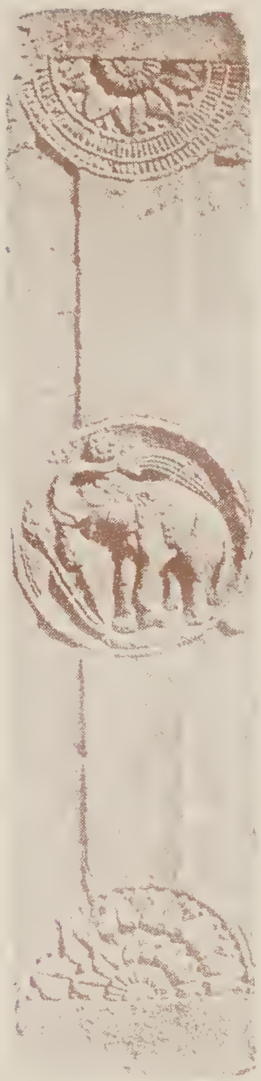
18*a*. Two lions couchant back to back; in the embrasure, a bird's head (?) passing through a garland (*cf*. no. 80*b*).—Elephant and lotuses (*cf*. nos. 4*a* and 8*b*).—Half-rosace.

18*b*. Framed rosace (*cf*. no. 10*b*, etc.).—Forequarters of an elephant brandishing lotuses (*cf*. no. 10*a*).—Half-rosace.

19*a*. *Padma* and *utpala* flowers coming out of a half-shield.—Rosace quartered with four brackets bearing *padmas* hanging from them (*cf*. no. 2*b*).—Half-rosace.

19*b*. Framed rosace (*cf*. no. 10*b*, etc.).—Rosace.—Half-rosace.

20*a*. Framed rosace (*cf*. no. 10*b*, etc.).—Erotic couple (*cf*. pp. 246 and 247) between lotuses; for the attitude of the man holding the woman's chin, *cf*. Pl. 64*c*, 2.—Half-rosace.



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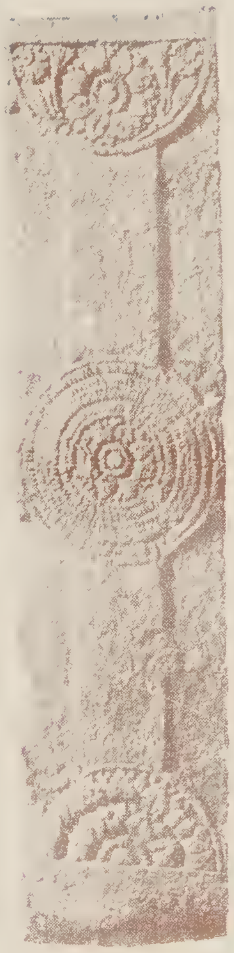

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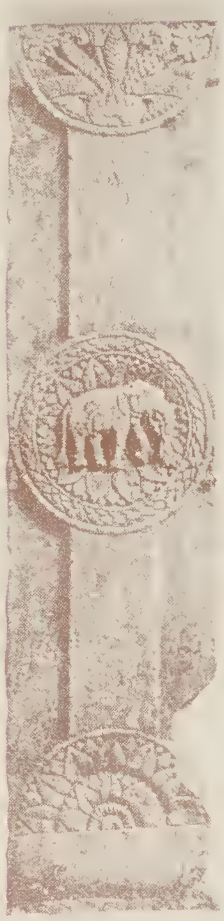

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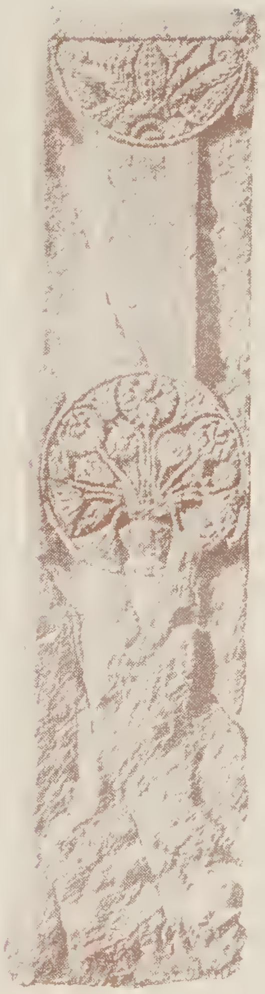

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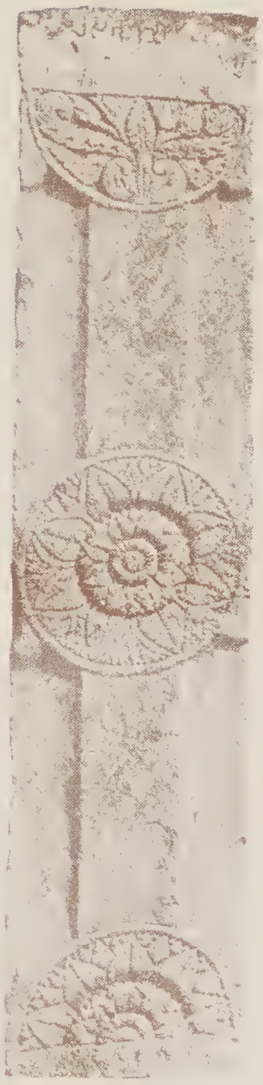

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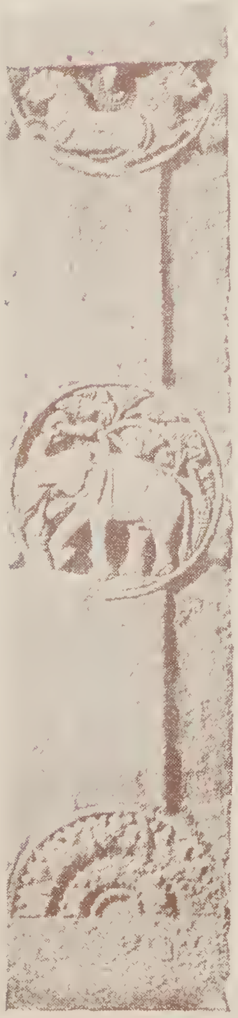

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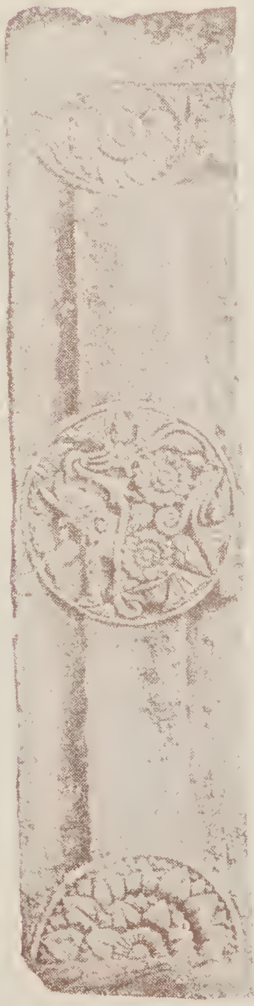

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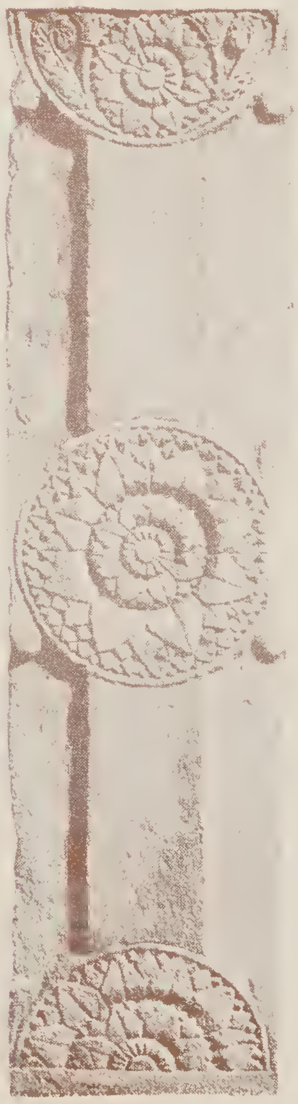

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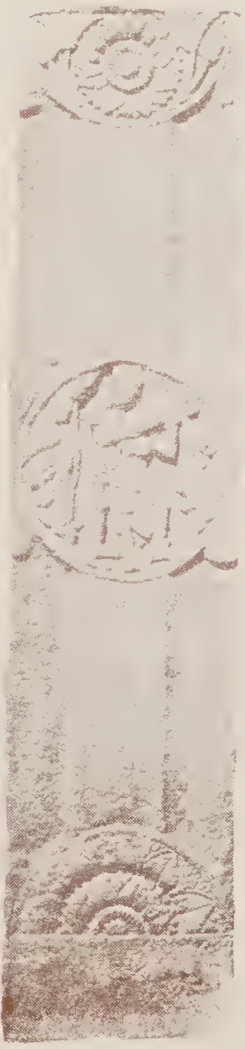
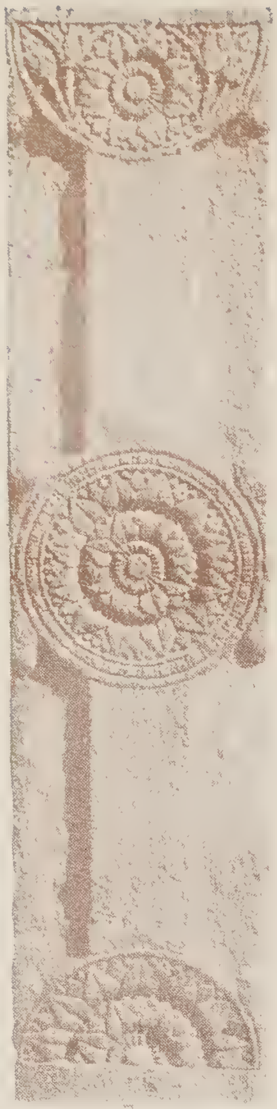
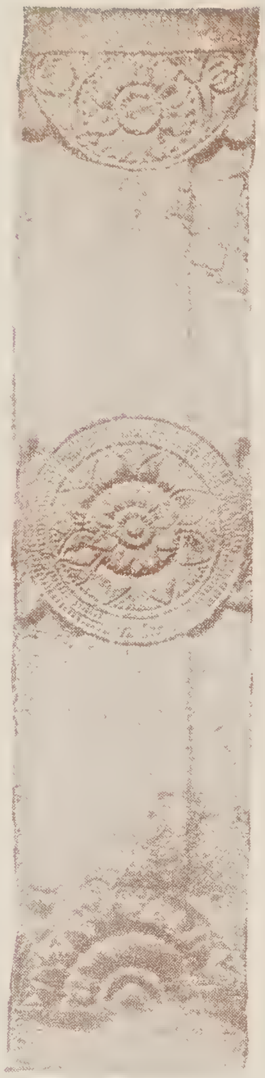


20 a.

RELIEFS ON GROUND BALUSTRADE


20 *b*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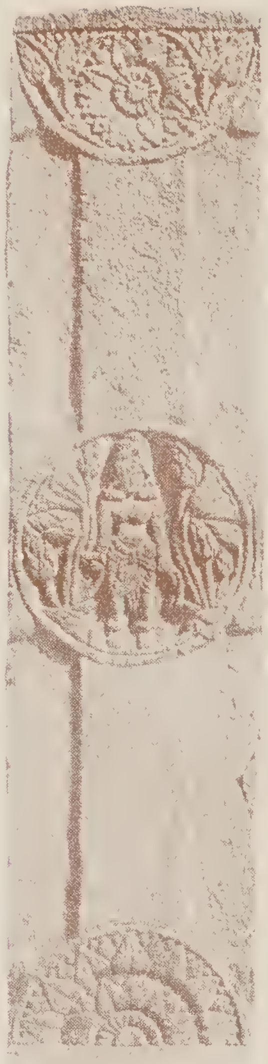
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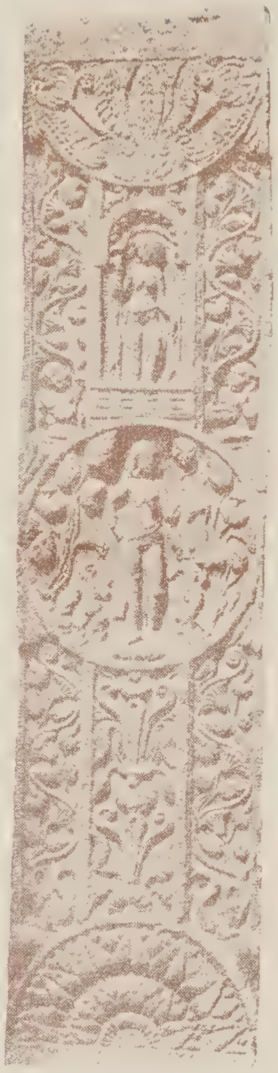
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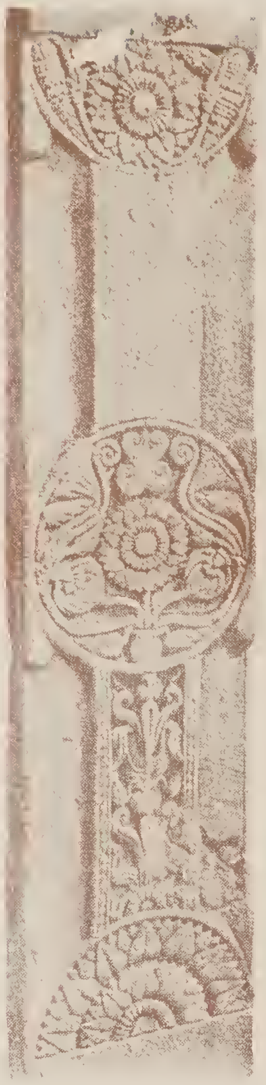
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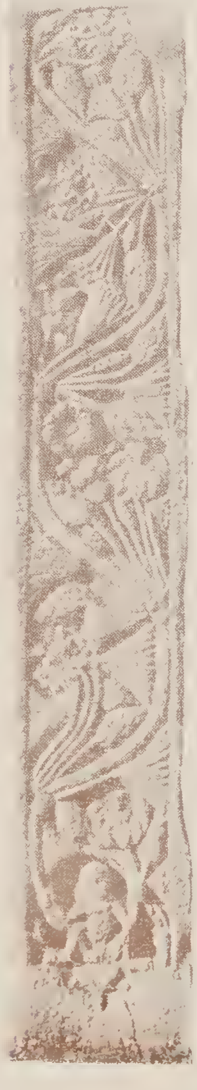
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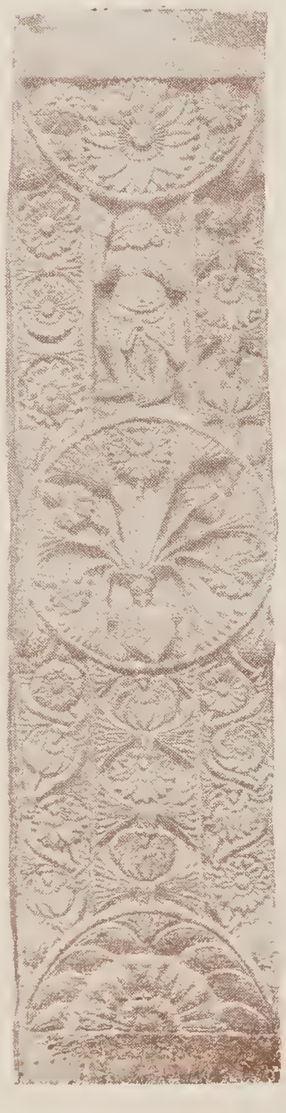
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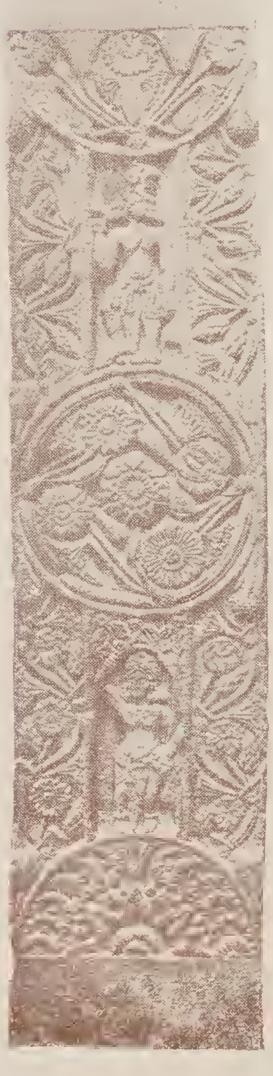
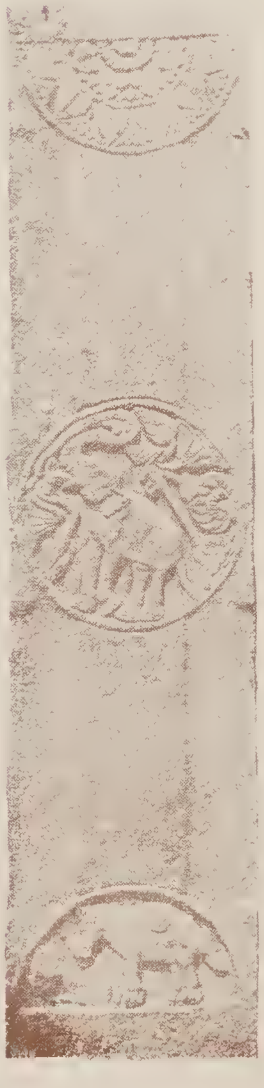

23 *c* INNER FACE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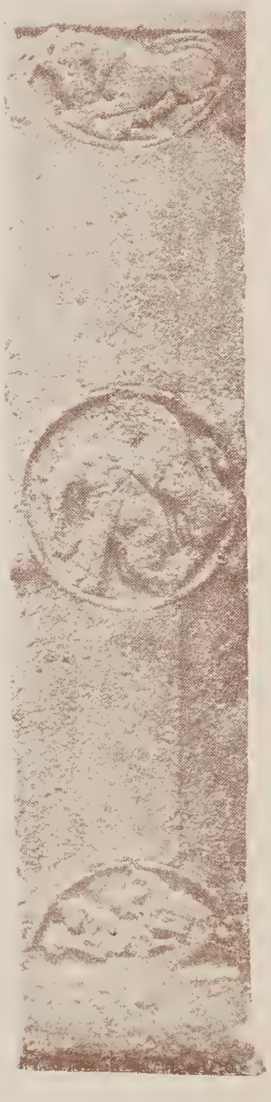

24 *b* INNER FACE

RELIEFS ON GROUND BALUSTRADE

PLATE 78

STŪPA 2: RELIEFS ON GROUND BALUSTRADE—continued

20*b*. At the top, framed rosace (*cf.* no. 10*b*, etc.).—In the middle, a rosace encircled by a necklace.—Below, a half-rosace. (This was originally the outer face?)

21*a*. Framed rosace (*cf.* no. 10*b*, etc.)—Rosace encircled by a garland.—Half-rosace.

21*b*. Framed rosace (*cf.* no. 10*b*, etc.)—Woman standing (? Māyā) framed in lotus (*cf.* nos. 12*b*, 15*a*, etc.).—Half-rosace.

22*a*. Pillar 22 ends the north-east sector. With the exception of the half medallions at the top and bottom, this face of the pillar was entirely recarved. A lucky chance which has brought nos. 21*b* and 22*a* side by side on the same plate makes this visible at a glance. It is enough to compare the treatment of the standing women in their respective medallions to estimate the transformation in technique which intervened between the two. The flat frontal drawing of no. 21*b* is as archaic as any at Bharhut. whilst the skilled modelling of the middle figure on 22*a* makes it contemporarv with the best period of the Gateways.

At the top, a palmette with *padmas* coming out of a half-shield (*śrīvatsa*). This and the half rosace at the base belong to the original carvings.—In the middle, the image of Māyā (*cf.* pp. 183 *sqq.*), standing on a lotus and framed in lotuses. The ease of the posture, the elegance of the forms and the fluid lines of the scanty draperies combine to make it a little masterpiece. On her right, a female dwarf is holding a ewer, and on her left, another attendant (only half the size of the principal figure) is raising a tray. Observe, too, the flexibility of the stems and the delicacy of the leaves and flowers of the *padma*.—Below, a half-rosace.—Between the top and centre medallions, in middle, a second woman standing framed in vaulted doorway, with balustrade in front; in her left hand she is holding the hem of her scarf, the other end of which falls gracefully over her right arm. One might wonder whether she is not, like some sportive beauties of Mathurā (*cf.* J. Ph. Vogel, *La Sculpture de Mathurā* (Ars Asiatica, XV), Pl. 19*a* and *c*), playing with a pet bird, but what she carries in her right hand, on a level with her head, seems to be only another lotus. Above, on the roof, are two birds.—Between centre and bottom medallions, conventionalised Lotus Tree, formed of repeated palmettes (*cf.* no. 13*b* and Pl. 37). In borders, sinuous lotus creepers. Those above issue from the navels of two squatting *kumbhāṇḍas* (*cf.* nos. 23*a*, 49*b* and Pls. 11, 3, and 19*b*); those below, from the jaws of two *makaras* (*cf.* Pl. 37*b*).

22*b*. Rosace framed in formalised buds (*cf.* no. 10*b*, etc.).—Bunch of *padmas* coming out of a vase: the central *padma*, opening into a rosace, is surmounted by a *śrīvatsa* device.—Half-rosace.—Below, on the middle band, Lotus Tree conventionalised. This band is later work.

East-South Sector.

We now come to a new sector of the balustrade. The four corners of the east entrance are marked by pillars 22 (which we have just described), 23, 25 and 27. Only the last has had to be remade, like 22, its opposite. Nos. 28 to 44 line another quarter of the circular path (*cf.* Pl. 71).

23. Corner pillar, three sides of which are entirely ornamented in the archaic style.

23*a*. A sinuous Lotus Tree with *haṁsas* lodging in it, is held in both hands by a Yaksha facing front and squatting on a tortoise. The main stem, held in his right hand, is probably growing out of his navel (*cf.* 22*a* and see p. 98, Pt. II).

23*b*. At the top, a rosace framed in *padmas* (*cf.* no. 10*b*, etc.).—In the middle a bunch of *padmas* and *utpalas* coming out of the mouth of a tortoise.—At the bottom, a formalised half-rosace.—On the three strips, rows of *padmas* alternating with *utpalas* or sinuous *padma* creepers (*cf.* no. 2*a*); at the top of the middle strip, the same male figure as on no. 6*a*, but his torso and arms are here covered with a tunic gathered into narrow pleats (*cf.* Pt. II, p. 98).

23*c*. Bunch of *padmas* and *utpalas*.—Composite *padma*.—Formalised half-rosace.—The middle strip bears a Yaksha above and a Yakshī (holding the branch and embracing the trunk of a bignonia as in no. 1*a*) below, possibly in their function of guardians of the gates. The two side strips are again decorated with sinuous lotus creepers.

24*a*. Half-rosace.—Elephant and lotuses (*cf.* nos. 4*a*, 8*b*, 18*a*).—Rhinoceros tête-à-tête with a *padma* bud.

24*b*. Lion killing an antelope, which he holds upside down between his forepaws.—Lion attacking an elephant, hardly as large as himself, from the rear.—Two rodents (?) eating a fruit (?) which they are holding in their forepaws.

PLATE 79

STŪPA 2: RELIEFS ON GROUND BALUSTRADE—continued

25. This corner pillar is decorated on both outside faces, east and south.

25a. Above, two squirrels rifling mangoes.—In the middle, a bunch of lotuses coming out of the jaws of a *maḳara* with elephant's forequarters (*cf.* nos. 8*b* and 30*a*).—Half-rosace encircled by a garland.

25b. Rosace framed between two garlands: the upper garland passes over the necks of three birds, two of which are holding *padma* buds in their beaks.—Bunch of lotuses coming out of a half-rosace and bedecked with four garlands, two streamers and two *haṁsas*, with a *triratna* symbol at top (*cf.* no. 12*b*, etc.).—*Maḳara* with lion's forequarters under a *padma* bud.—The middle band is adorned above with a Yaksha under an umbrella, and below with a Yakshī under the suggestion of a tree (*cf.* no. 23*c*). Both Yaksha and Yakshī may be later additions but not so late as the additions on 22*a*, 27*a* and 27*b*, etc.

26a. Framed rosace (*cf.* no. 10*b*, etc.).—Forequarters of an elephant among lotuses (*cf.* no. 10*a*).—Half-rosace.

26b. *Triratna* symbol and lotus (*cf.* no. 12*b*, etc.).—On a rosace background a queen standing praying between two attendants, one holding her umbrella and ewer, the other her fly-whisk (*cf.* pp. 183 *sqq.*).—Half-rosace.

27. This corner pillar, decorated on its north and west sides, was recarved at the time when the *toraṇas* of Stūpa I were executed, and this is why it is divided like the jambs of those gateways, into quadrilateral panels separated by railings, and sometimes set between Indo-Persian columns. The technique shows a great advance over the rest of the balustrade, and these reliefs rank among the best at Sāñchī.

27a. In the top panel, the wheel (with 20 spokes) of the third Great Miracle (*cf.* p. 189) perched on a pedestal has its hub bedecked with a garland, as in the representation of the "Great Prodigy at Srāvastī" at Bharhut (*cf.* Cunn., Pl. 13, 3), and is being adored by two couples, the men standing, the women kneeling.—Underneath is the stock illustration of the second Great Miracle, showing (with nothing special to distinguish them) two pairs of worshippers at the Bodhi tree of Sākya-muni and two celestial beings above, with garlands in their hands.—Picture of 'water sports', to be compared to those on the Gateways (*cf.* Pls. 12, 2; 34*b*; 101 and 102, 3).—Lotus Tree of Life (*cf.* pillars 1*a*, 3*a*, 5*a*, 5*b*, 23*a*, etc., and Pls. 66*b* and *c*). The half medallion at the base belongs to the original decoration.

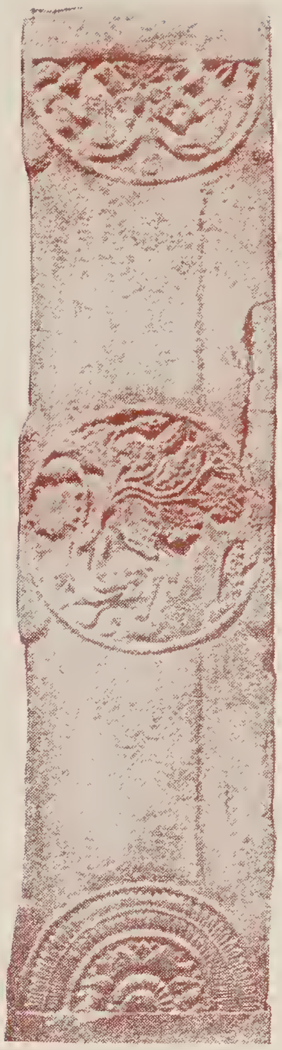
27b. The west side has only three rectangular panels. At the top, two lions back to back and half-rampant on two lotus leaves, with a formalised tree between them, remind one of a similar motif on the Western Gateway (Pl. 64*b*). In both cases they represent the Lotus Tree of Life.—Underneath, a rājā, leaning on his two queens and surrounded by three attendants, one of whom carries the umbrella, a second the fly-whisk, and the third something no longer distinguishable. They recall the 'Aśoka at Bodh-Gayā' on Pl. 18, 2; the ewer and the jar capped with an inverted goblet are placed on the ground.—No less curious is the general resemblance between the bottom panel and Pl. 18*a*2. Here, too, the king, in his chariot, is driving towards the right, accompanied by his viceroy on an elephant; but this time he has only one person with him, and that a woman; he is holding the reins against his left shoulder and has his right arm round the shoulders of his queen, to whom he has entrusted the driving whip or stick. The curved fore-part of the chariot tapers off into a sort of beak which arches over to meet the shaft; a dog with upraised tail (*cf.* no. 44*a*, and Pls. 16, 3 and 19*c*3) is trotting behind the wheels.

28a. Palmette springing from a leaf.—Rosace encircled by a band of flowerets.—Bunch of *padmas* issuing from a leaf.

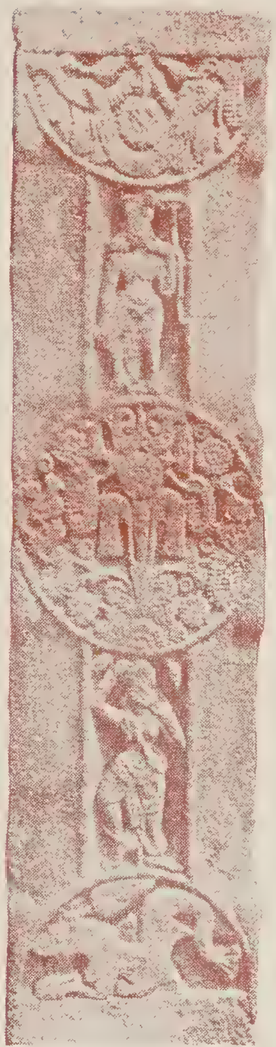
28b. Half-rosace.—Rosace.—Half-rosace.

29a. Half-rosace.—Rosace.—Half-rosace.

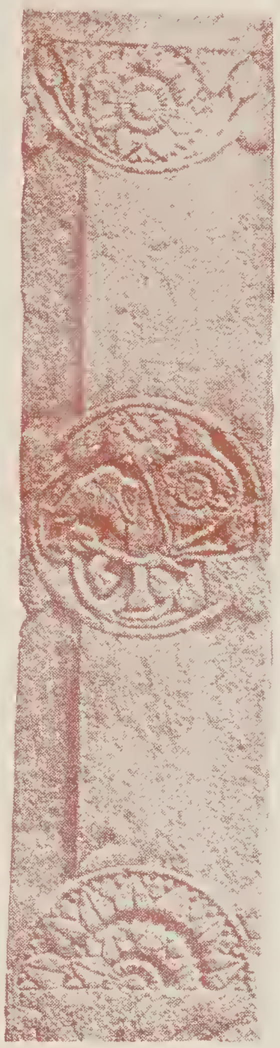
29b. Half-rosace.—Bunch of *padmas* coming out of a vase.—Half-rosace.



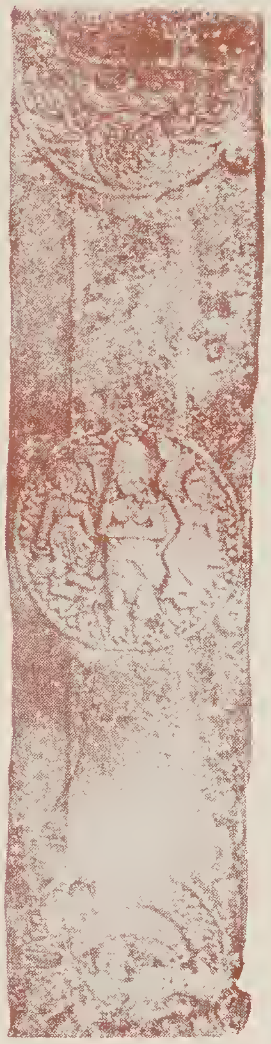
25 *a*. EAST FACE



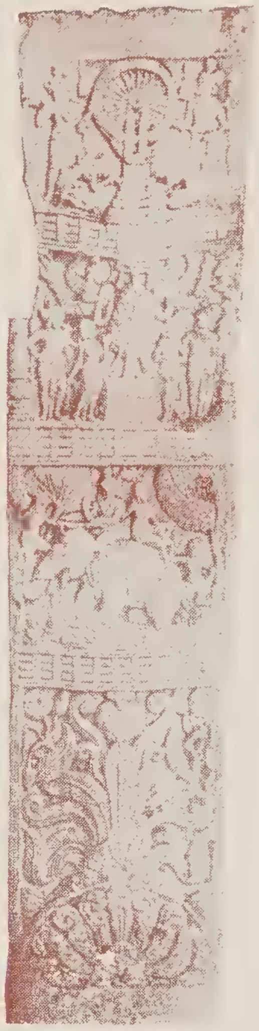
25 *b*. SOUTH FACE



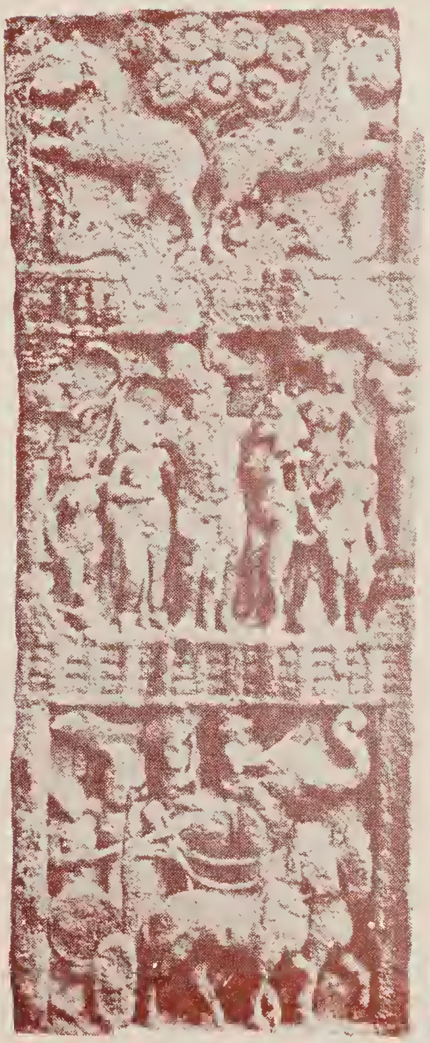
26 *a* OUTER FACE



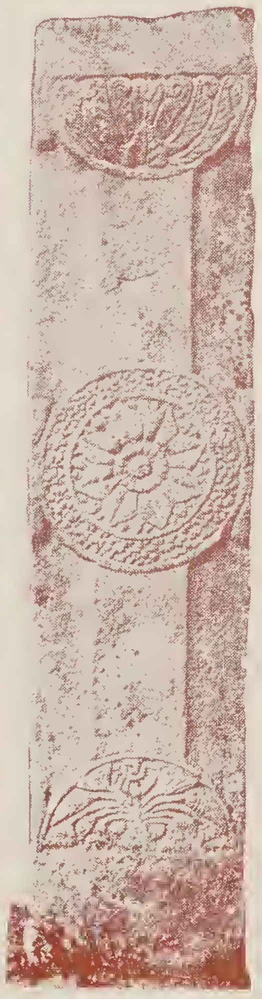
26 *b* INNER FACE



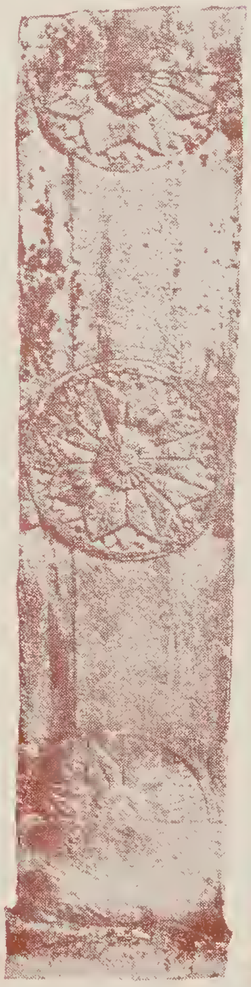
27 *a*. NORTH FACE



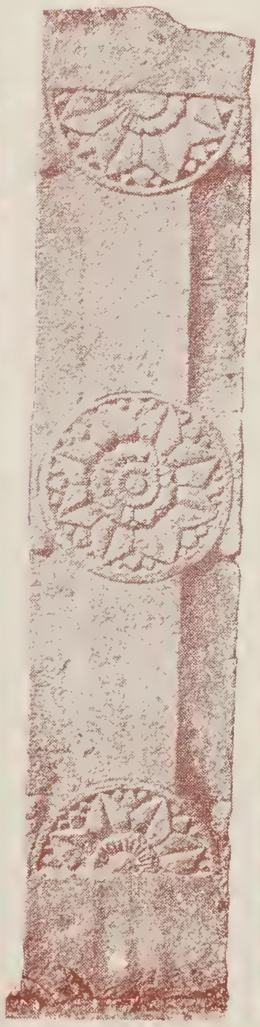
27 *b*. WEST FACE



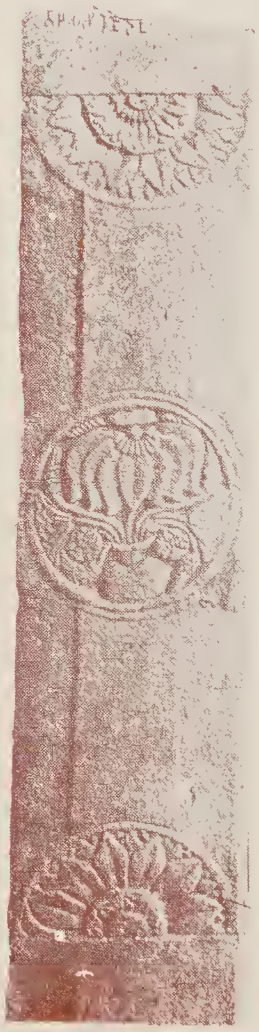
28 *a* OUTER FACE



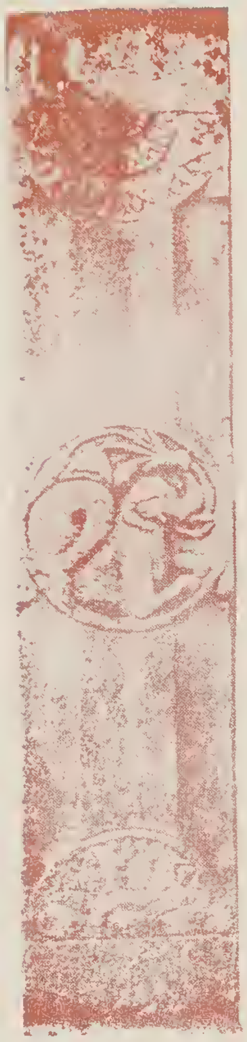
28 *b*. INNER FACE



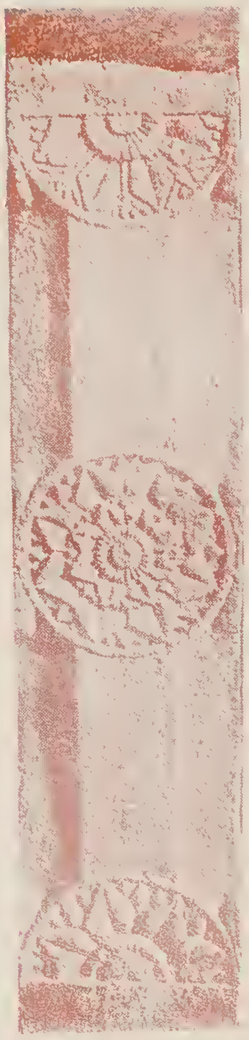
29 *a*. OUTER FACE



29 *b*. INNER FACE



30 a



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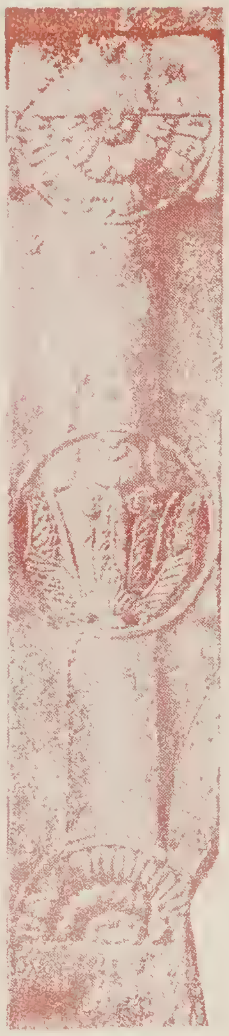

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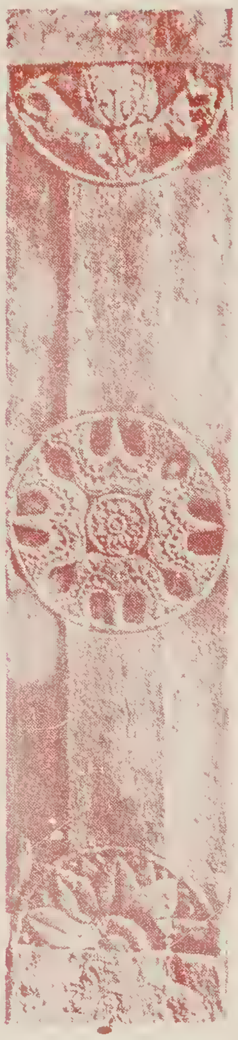

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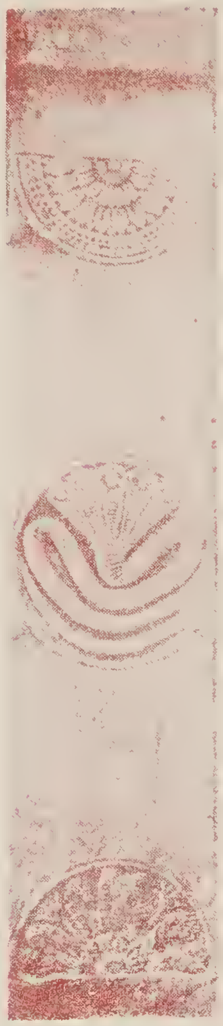

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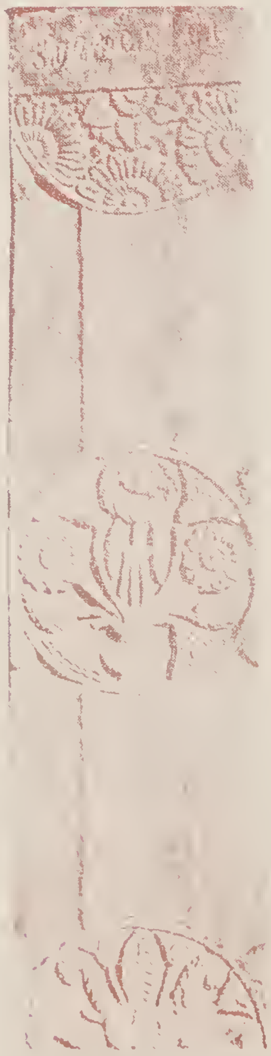
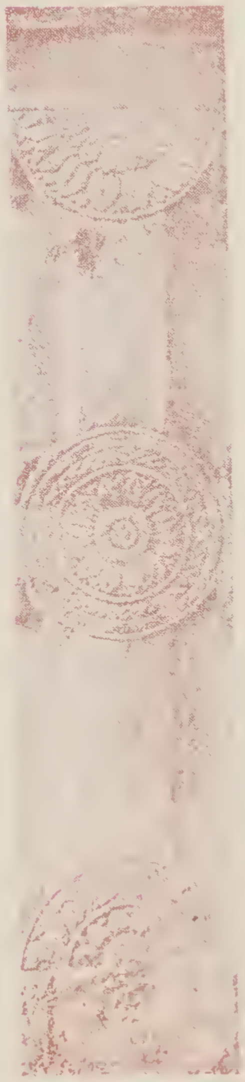
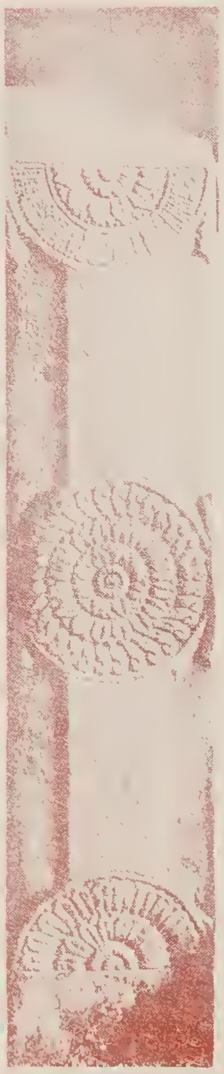
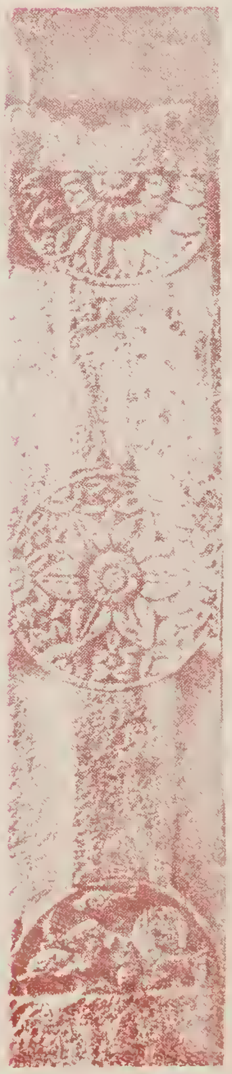








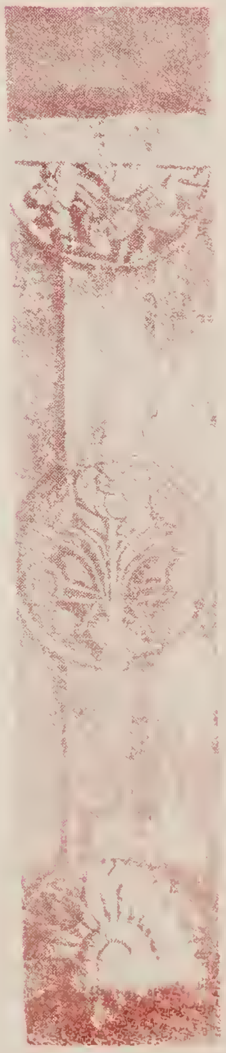


PLATE 80

STŪPA 2: RELIEFS ON GROUND BALUSTRADE—continued

30*a*. Half-rosace.—*Maḳara* with elephant's forequarters, out of whose mouth comes a *padma*-stalk (*cf.* no. 25*a*).—Half-rosace.

30*b*. Half-rosace.—Rosace.—Half-rosace. (Originally the outward face?)

31*a*. Half-rosace.—Palmette with *padmas*.—Half-rosace.

31*b*. Two antelopes rampant and back to back under a fig tree (*cf.* nos. 5*a* and 40*b*).—Lotus rosace with four *triratnas*. (*Cf.* nos. 35*a*, 56*b*, 68*b*, 72*a*, 82*b*, 83*a*, 87*b* and Cunn., *Bharhut*, Pl. 38, 2.)—Half-rosace.

32*a*. Half-rosace encircled by a double dog-toothed border.—Nāga serpent with five cobra-hoods (*cf.* no. 81*a*).—Lotus palmette coming out of a half-rosace.

32*b*. Four half-rosaces.—Bunch of *padmas* coming out of a vase.—Palmette with *utpalas* issuing out of a half-shield (*śrīvatsa*).

33*a*. Half-rosace.—Rosace encircled by a laurel wreath and a garland.—Half-rosace surrounded by overlapping half *padmas* (*cf.* no. 87*a*).

33*b*. Half-rosace encircled by a jewelled border.—Rosace with its outer ring of petals curled in the shape of commas.—Half-rosace.

34*a*. Half-rosace.—Starred rosace, encircled by half-rosaces.—*Maḳara* swallowing a fish; above, another fish (*cf.* no. 86*b*).

34*b*. Lion with open jaws and tongue hanging out, running to the left, surmounted by an *utpala*.—Bunch of *padmas* coming out of a vase.—Half-rosace.

PLATE 81

STŪPA 2: RELIEFS ON GROUND BALUSTRADE—continued

35*a*. Palmette with *padma* buds.—Quadruple *nandipada* (*cf.* no. 31*b*) decked with twelve flowerets.—Half-rosace with curved petals.

35*b*. Winged griffin with big parrot-beak, passant to the left.—Elephant trampling on a fish, from whose mouth comes a lotus garland.—Half-rosace with curved petals.

36*a*. *Padma* rosace framed in leaves and buds (*cf.* no. 10*b*, etc.).—Medallion quartered with petals and *utpala* buds surrounding a small central rosace.—Half-rosace.

36*b*. Lotus palmette coming out of a half-rosace.—Rosace encircled by a garland.—Lotus palmette coming out of a half-rosace.

37*a*. Lotus rosace framed in leaves and buds (*cf.* no. 10*b*, etc.).—Rosace surrounded by a laurel wreath.—Half-rosace.

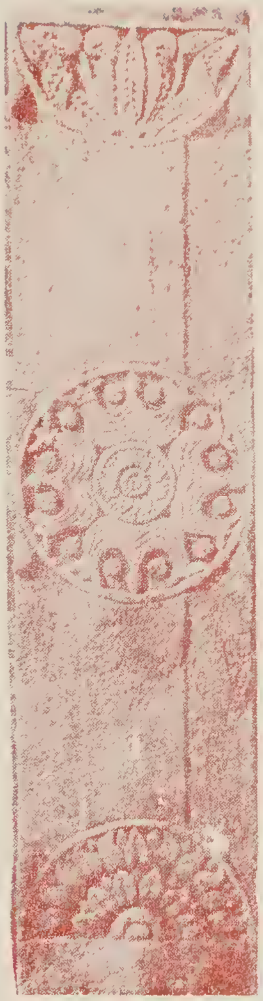
37*b*. Rosace framed in leaves and buds (*cf.* no. 10*b*, etc.).—Bunch of *padmas* coming out of a vase, with two little *haṁsas* set back to back on leaves (*cf.* no. 43*b* and Cunn., *Bharhut*, Pl. 38, 1). Half-rosace.

38*a*. Indian humped bull kneeling to left, head facing front (*cf.* no. 58*a*) with two flowerets in field.—Rosace.—Palmette.

38*b*. Fantastic bird (Garuḍa?), holding in his beak and under his talons the neck and body of a serpent which is coiling round him.—Elephant facing left, feeding under a fig-tree, from which a garland is hanging on the right (*cf.* no. 41*b*).—Half-rosace surrounded by a garland.

39*a*. Framed rosace (*cf.* no. 10*b*, etc.).—Rosace surrounded by double garland.—Palmette with *utpala* flowers.

39*b*. Half-rosace encircled by double garland.—Small rosace surrounded by a garland of *padmas* issuing from the jaws of a little *makara*.—Half-rosace encircled by a wreath.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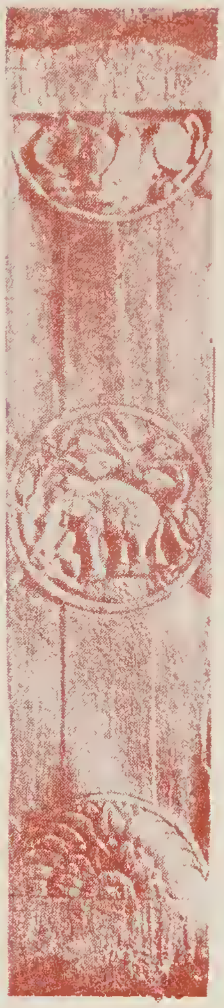
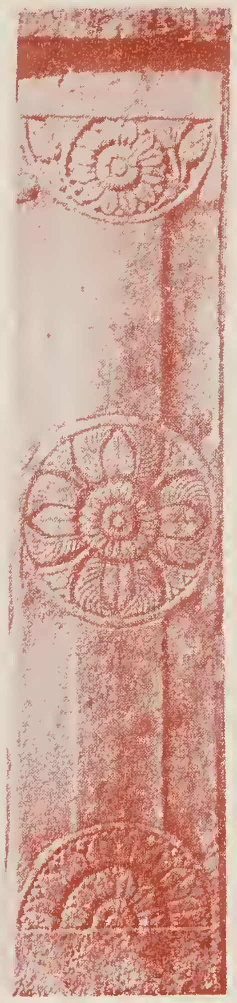
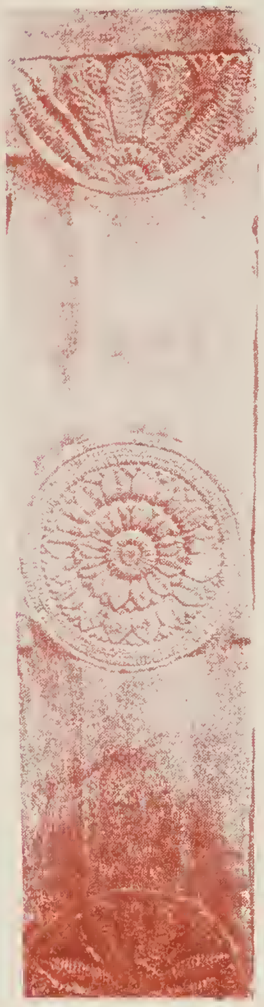
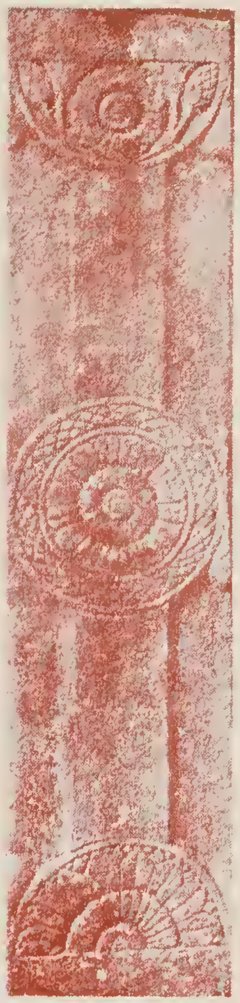
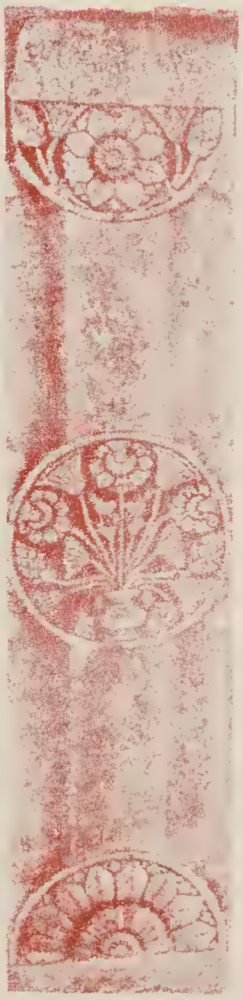
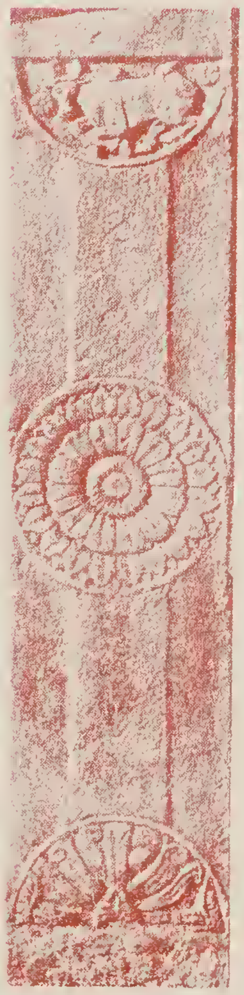

35 *b*

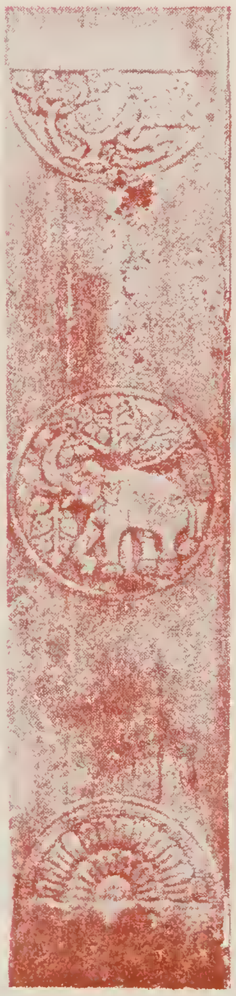

36 *a*


36 *b*


37 *a*


37 *b*


38 *a*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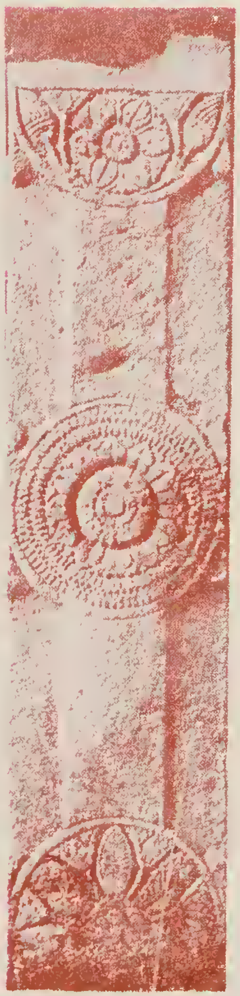
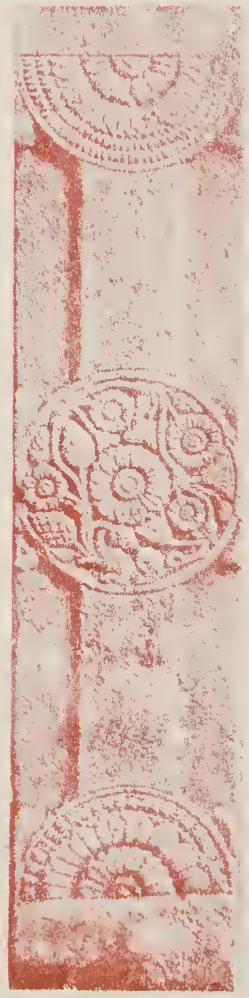
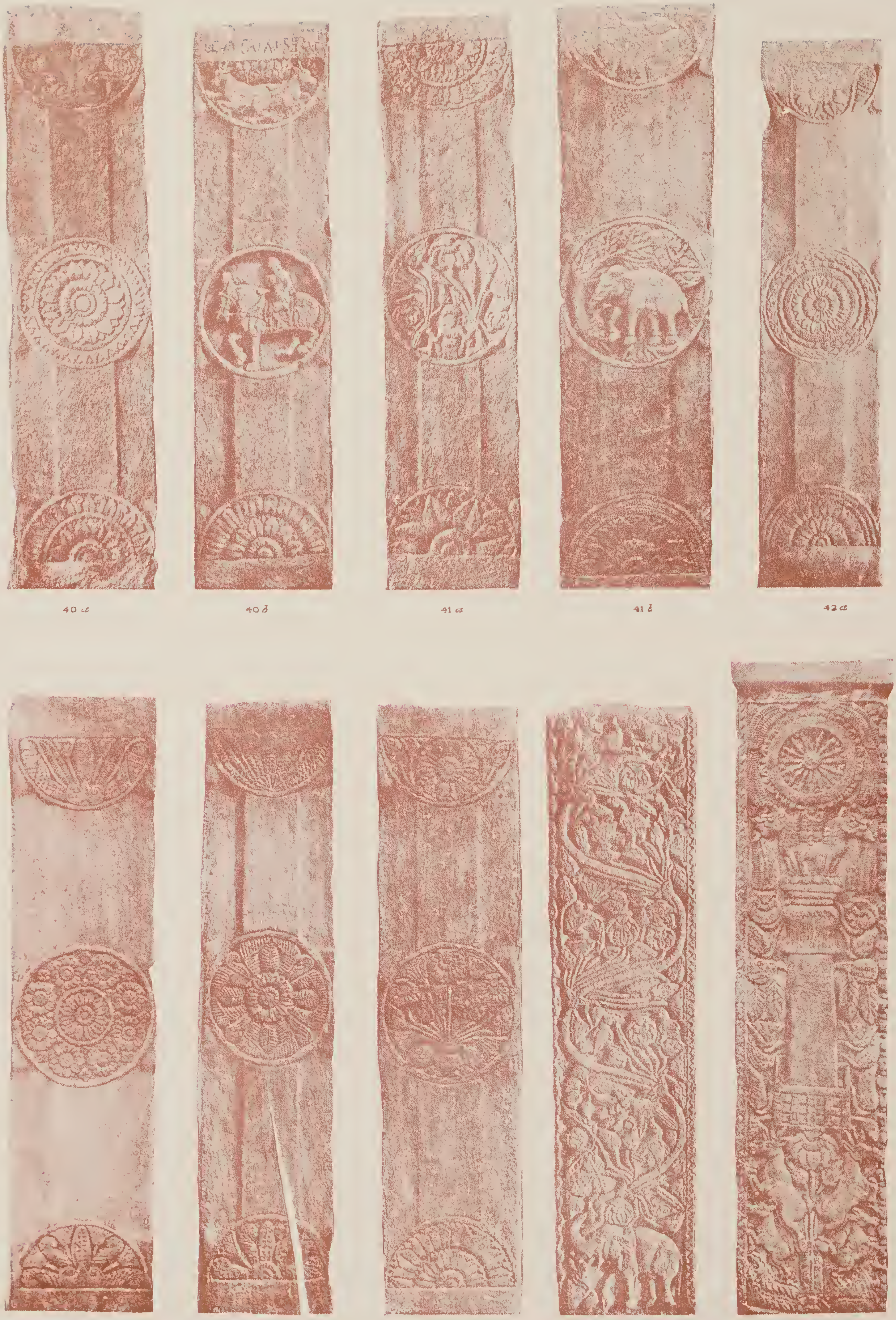

39 *a*


39 *b*

RELIEFS ON GROUND BALUSTRADE



40 *a* 40 *b* 41 *a* 41 *b* 42 *a*

42 *b* 43 *a* 43 *b* 44 *a* 44 *b*

RELIEFS ON GROUND BALUSTRADE

PLATE 82

STŪPA 2: RELIEFS ON GROUND BALUSTRADE—continued

40*a*. *Srīvatsa* between two *padmas* and two *utpalas.*—Rosace surrounded by a dog-tooth border.—Half-rosace with curled petals.

40*b*. Two antelopes couchant back to back under a fig-tree (*cf.* no. 31*b*).—Rider on richly harnessed horse going left: the rope passing over the rider's knee appears to have served for a stirrup. *Cf.* Nos. 81*b*, 82*a*, 84*b* and for the theme itself, *cf.* pp. 187-188. —Half-rosace.

41*a*. Half-rosace with curled petals.—Yaksha squatting to the front and holding two lotus bunches in his two hands.—Half-rosace.

41*b*. Lion going left, head facing front and tongue hanging out, with two *padma* buds in field.—Elephant facing left, feeding under two fig-trees (*cf.* no. 38*b*): notice the roots of the trees.—Half-rosace encircled by double garland.

42*a*. Framed rosace (*cf.* no. 10*b*, etc.).—Rosace surrounded by concentric circles of garland, bead-and-reel border and wreath.—Half-rosace encircled by double garland.

42*b*. Palmette with two *utpalas* and two formalised *padma* buds coming out of a half-*śrīvatsa.*—Rosace surrounded by eight small rosaces and sixteen flowerets.—Palmette with four *utpalas* coming out of a half-*śrīvatsa.*

43*a*. Palmette with two *padma* buds, coming out of a fan-shaped leaf.—Medallion quartered with brackets and fronds around central rosace.—Palmette with two *utpalas* coming out of a half-rosace.

43*b*. Framed rosace (*cf.* no. 10*b*, etc.).—Bunch of *padmas* coming out of a vase with two small *haṁsas* back to back (*cf.* no. 37*b*).—Half-rosace.

44. Pillar 44 marks the end of the east-south sector, at the corner of the south entrance. It is decorated on three sides, and to all appearances it is due to its position (the South being the quarter of the *Manes*) that it bears on side *c* (Pl. 83) the only representation of the *Parinirvāṇa* which figures on the balustrade of Stūpa 2 (*cf.* p. 190).

44*a*. Outer (south) face: Sinuous Lotus Tree, the base of which is held in the trunk of an elephant passant to left. In addition to the usual leaves, flowers and buds of the *padma*, it includes: in the first bend, bunches of grapes and vine leaves(?), a *haṁsa* and a parrot rifling mangoes; in the second, two birds less clearly characterised (crows?); in the third, two *haṁsas*; in the fourth, three cranes (?) and a parrot; and finally, at the top, an antelope pursued by a dog of the usual type (*cf.* no. 27*b*). On the edges are: left, a reel-and-bead border, and right, a dog-tooth border. For the Lotus Tree design, *cf.* pp. 98 and 99.

44*b*. Inner (north) face: stock illustration of the third Great Miracle, the First Sermon, treated as on nos. 3*a* and 5*a*. Here, the shaft of the column looks cylindrical and its balustrade is shown with a downward perspective. We do not believe that here, any more than on 3*a*, the garlands are conceived as hanging from the jaws of the lions. The lotus flowers and leaves on either side of the column are probably to be regarded as a continuation of the Lotus Tree of Life, flanked by two pairs of rampant antelopes, at the base (*cf.* pp. 99 and 100). The borders resemble those on the south face.

PLATE 83

STŪPA 2: RELIEFS ON GROUND BALUSTRADE—continued

44*c*. West face: stock illustration of the fourth Great Miracle—the *Parinirvāṇa*. But the stūpa with two balustrades (the second on the terrace, as in the case of the three great stūpas at Sāñchī) leaves no room at its sides for the usual worshippers.—Below the stūpa are four *śrīvatsa* symbols set vertically one above the other, and to either side of them a bead-and-reel border flanked by four *padma* rosettes (*cf.* no. 5*a*). At the base, a Lotus Tree of Life with a pair of lions and a pair of deer rampant. (*Cf.* nos. 5*a*, 44*b*, etc.)

South-West Sector.

It should be remembered that pillars 45-47, which screened the south entrance, are missing: the only remaining pillar at this entrance which admits of particular decoration is no. 49, the fellow of 44 examined above. Nos. 48 and 50 to 52, however, which are shown as missing in the plan on Pl. 71, have now been recovered and replaced. This section of the balustrade is continued, without further interruption, as far as no. 66 inclusive.

48*a*. Palmette with two *utpalas* and two *padmas* coming out of a half-*śrīvatsa*.—Rosace framed by a double garland issuing at the bottom out of the mouth of a tortoise and meeting at the top on each side of a *śrīvatsa* device (*cf.* no. 51*a*).—Missing.

48*b*. Framed rosace (*cf.* no. 10*b*, etc.).—Rosace encircled by a necklace of flowerets.—Missing.

49. Corner pillar with the special kind of ornamentation which is found in this position at the other entrances, composed usually of Great Miracles and the Lotus Tree of Life (*cf.* Part II, pp. 98-99). The two ornamented faces are of course placed at right-angles.

49*a*. East face (opposite no. 44*c*): Great Miracle of the Nativity as on 1*b*; but here, Māyā's hands are clasped and she is standing on a lotus. Below her, standing between two jars, is the usual couple of Yakshas (*cf.* no. 1*b*), the man here holding a *padma* bud in his right hand.—At base, Lotus Tree of Life with two lions and two deer rampant (*cf.* 5*a*, 44*b* and *c*). Observe the tortoise at the bottom—emblem of water, from which the Lotus Tree issues.

49*b*. North face (looking towards the stūpa). Another form of the Lotus Tree as on 3*b*; at the bottom, instead of an elephant, we have a Yaksha squatting Indian fashion between two cranes, and it is from his navel that the double creeper held in his hands (*cf.* no. 22*a*) is growing; on a level with the three uppermost of the periodic knots in this creeper may be noticed two pairs of cranes (?) face to face, with two lions, back to back, between them.

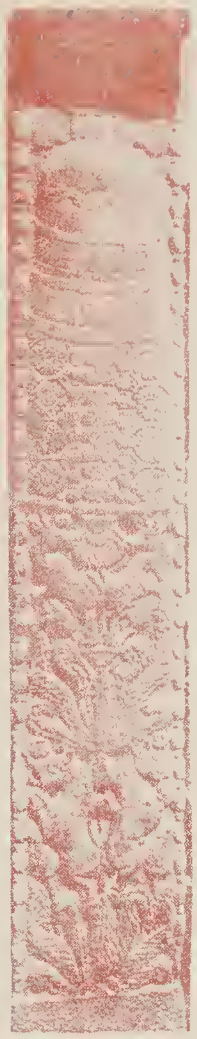
50*a*. Half-rosace encircled by a border of quatrefoil flowerets.—Rosace with curved petals, surrounded by wreath.—Missing.

50*b*. Rosace framed by two *utpalas* and two *padma* buds (*cf.* no. 10*b*, etc.).—Elephant passant to the right, his head turned back, enveloped in a lotus tree (variant of 8*b*, 18*a*, 24*a*, 35*a*, etc.).—Half-rosace.

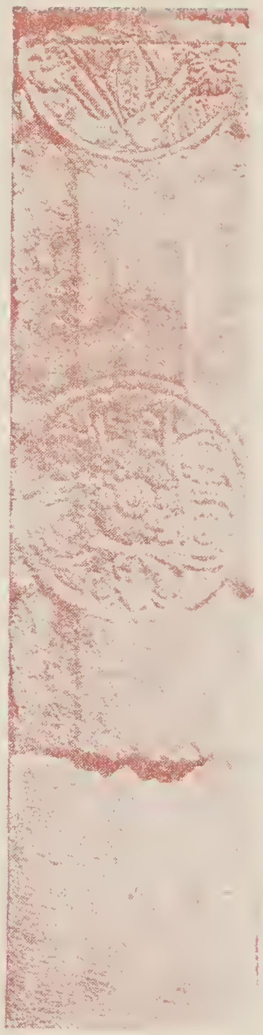
51*a*. Palmette coming out of a half-rosace.—Slightly clearer reproduction of the motif on 48*a*.—Palmette with four *utpalas* coming out of a half-*śrīvatsa*.

51*b*. Palmette with two lions rampant back to back, coming out of a half-*śrīvatsa*.—Rosace encircled by a bead-and-reel chaplet and a garland.—Half-rosace.

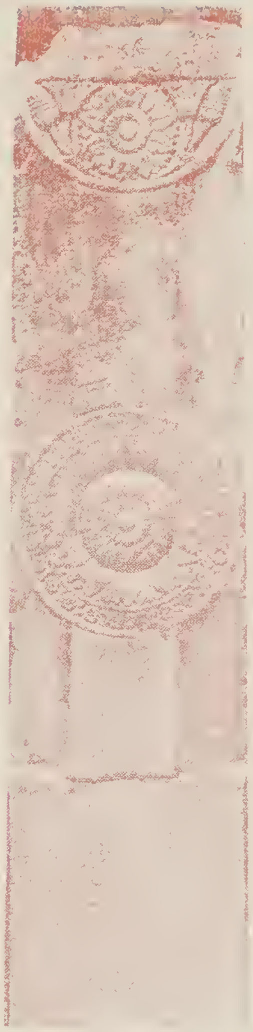
52*a*. Half-rosace encircled by a wreath and toothed border.—Bunch of *padmas* coming out of a vase between two *haṁsas*.—Half-rosace.



44 c WEST FACE



48 a OUTER FACE



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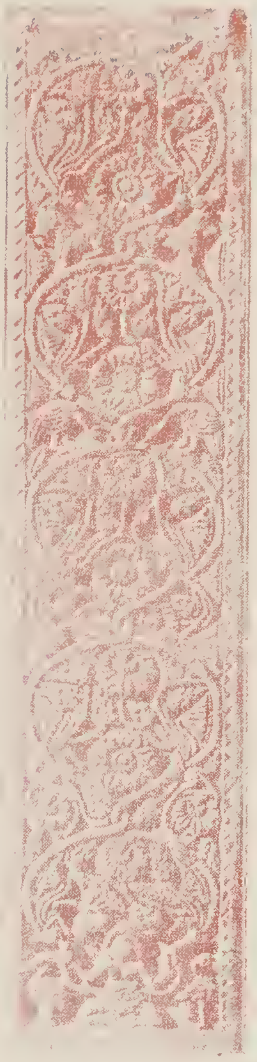
49 a EAST FACE



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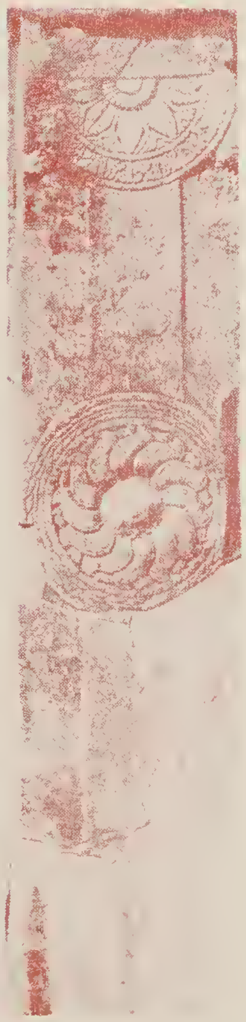
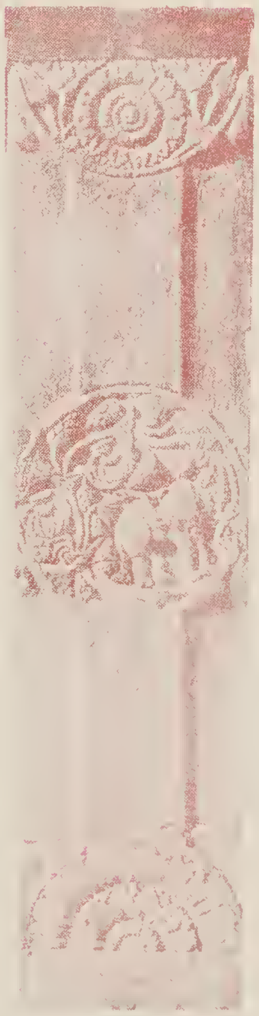
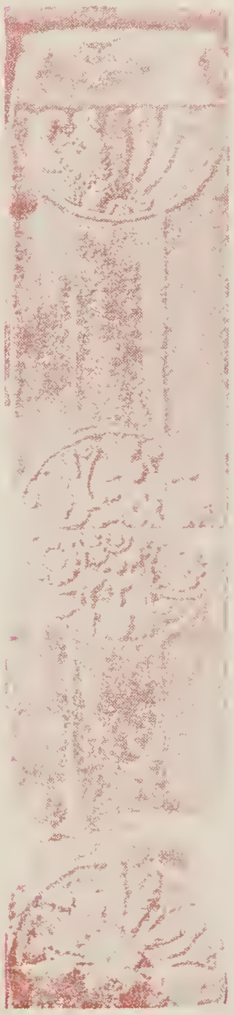


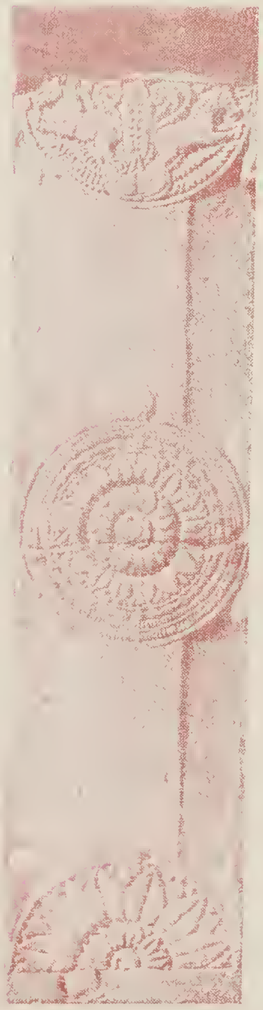
50 a OUTER FACE



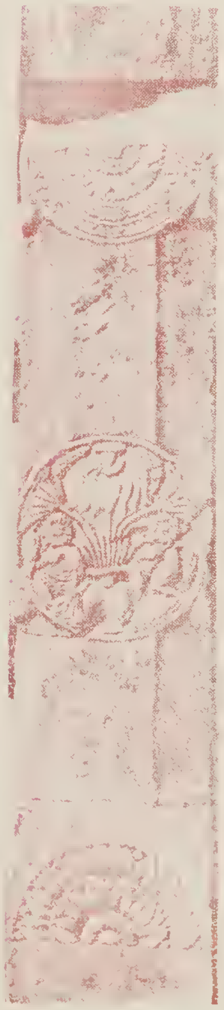
[illegible] b INNER FACE



5[illegible] OUTER FACE

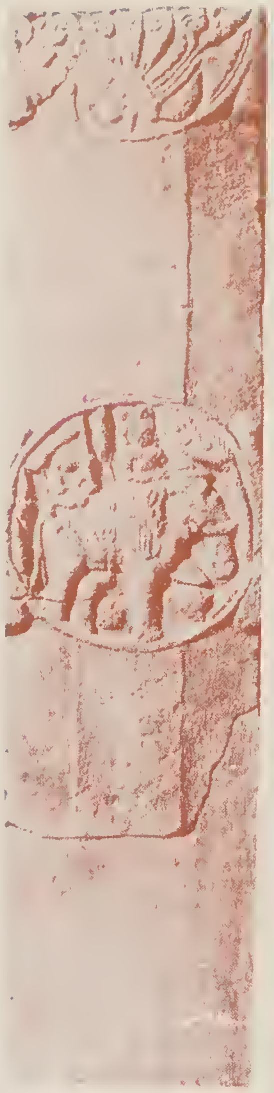


51 b INNER FACE



52 a [illegible]

RELIEFS ON GROUND BALUSTRADE



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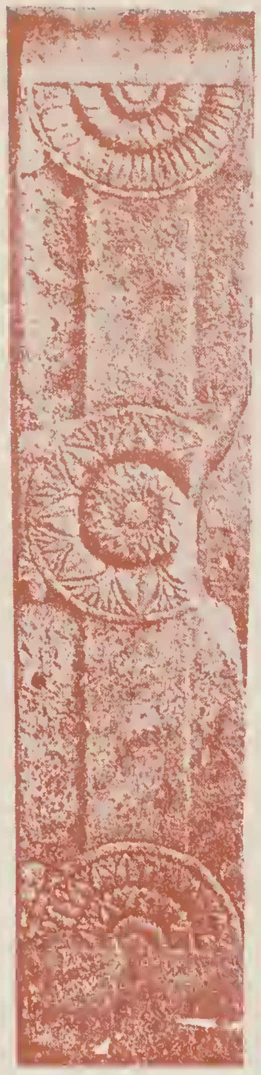
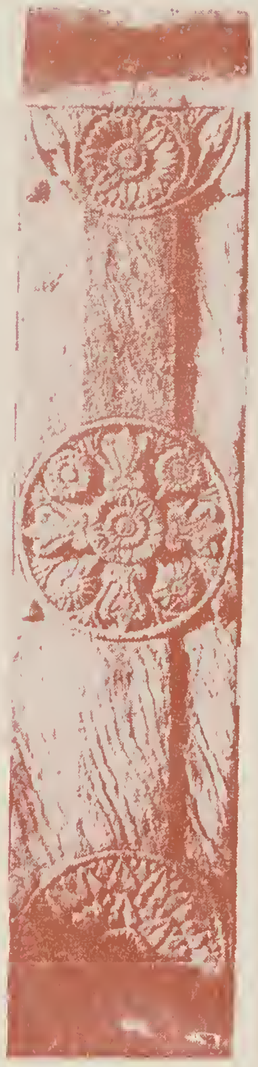


53 a



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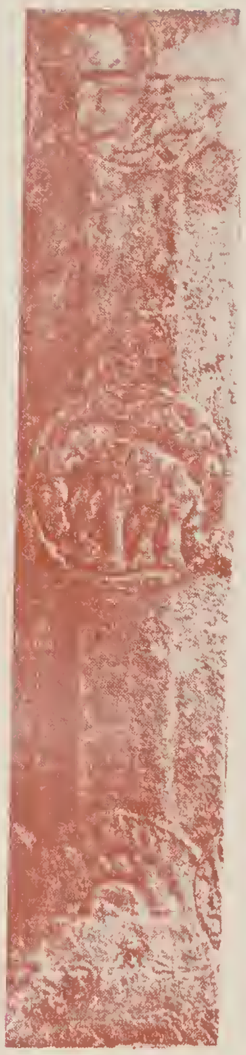

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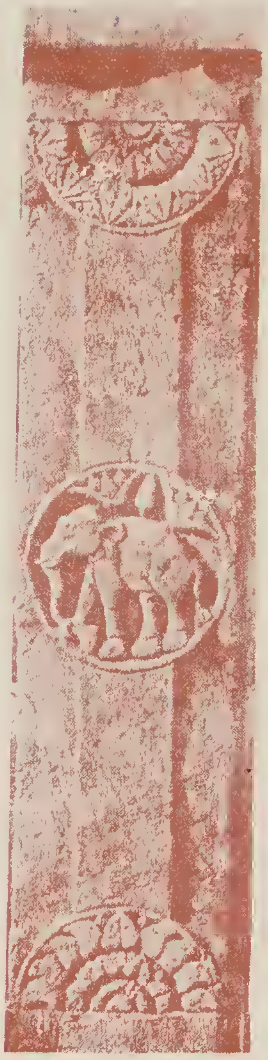

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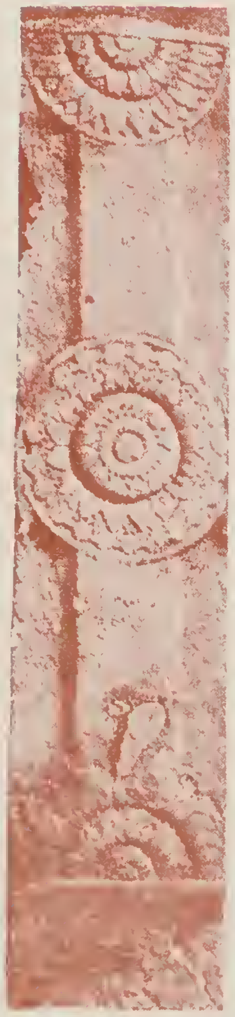

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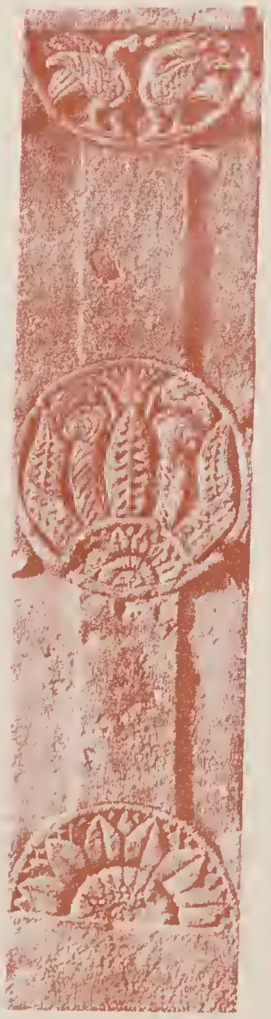

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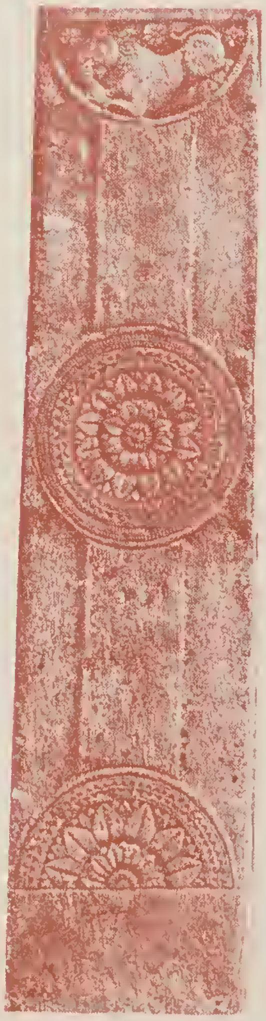

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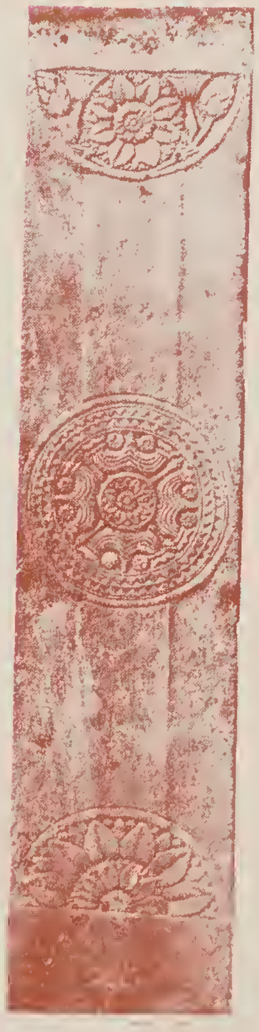

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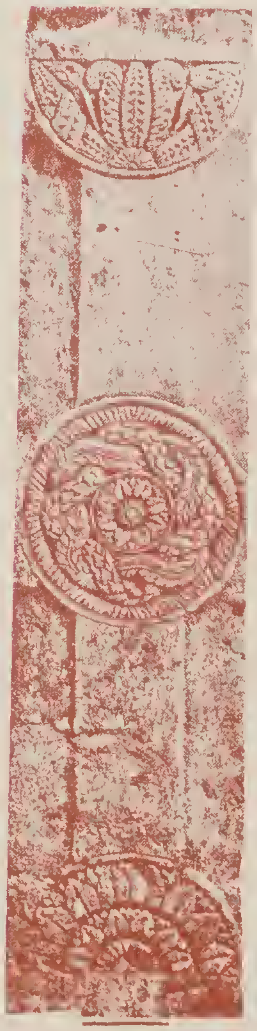


57 a

RELIEFS ON GROUND BALUSTRADE

PLATE 84

STŪPA 2: RELIEFS ON GROUND BALUSTRADE—continued

52*b*. Palmette with buds and leaves of *padma*, springing from a fan-shaped leaf.—Elephant passant to the right, ridden by a turbaned figure holding the *aṅkuśa* and accompanied by his standard-bearer; in field, stalk and buds of lotus.—Missing.

53*a*. Half-rosace.—Rosace with *utpala* intercalated between the petals (*cf*. no. 68*a*).—Half-rosace.

53*b*. Framed rosace (*cf*. no. 10*b*, etc.).—Rosace cantoned with four rosaces and four *śrīvatsas*.—Half-rosace.

54*a*. Camel with two humps kneeling down, head turned left.—Elephant passant to the left under hanging garlands.—Half-rosace.

54*b*. Half-rosace.—Elephant passant to the left under two flowers and bud of *utpala*.—Half-rosace with curved petals.

55*a*. Half-rosace.—Rosace encircled by a chaplet.—Half-rosace.

55*b*. Two *haṁsas* with wings and beaks open (*cf*. 6*b*).—Palmette with an *utpala* flower and two *padma* buds springing from a half-rosace. (*Cf*. Cunn., *Bharhut*, Pl. 37, 1.)—Half-rosace.

56*a*. Griffin lying down, to left; in field, flowerets.—Rosace encircled with a double toothed border and a garland.—Half-rosace with double toothed border.

56*b*. Framed rosace (*cf*. no. 10*b*, etc.).—Lotus rosace with four *triratnas* around and flowerets in field, the whole encircled by double toothed border (*cf*. no. 31*b*, etc.).—Half-rosace.

57*a*. Palmette with two *padma* buds springing from fan-shaped leaf.—Rosace surrounded by two intertwined garlands, within cable-moulding.—Half-rosace.

PLATE 85

STŪPA 2: RELIEFS ON GROUND BALUSTRADE—continued

57*b*. Half lotus rosace; in centre, encirled by a garland, the bust of a turbaned Indian outlined against the back of a throne; in field, flowerets.—Bunch of *padmas* coming out of a vase.—Half-rosace.

58*a*. Indian bullock kneeling down (*cf.* no. 38*a*); behind, stalk and bud of *padma*; in front, flowerets.—Rosace encircled by a wreath.—Half-rosace.

58*b*. Lotus palmette coming out of a fan-shaped leaf.—Elephant passant to the right under the boughs of a mango-tree; floweret in field.—Half-rosace encircled by a chaplet.

59*a*. Half-rosace encircled by dog-tooth border.—Rosace.—Half-rosace.

59*b*. Framed rosace (*cf.* 10*b*, etc.).—Elephant passant to the right under a palm tree; in front of him, a *padma* bud; behind him, tree clipped to form an arbour, like several on the Western Gateway (Pl. 64*c*).—Half-rosace.

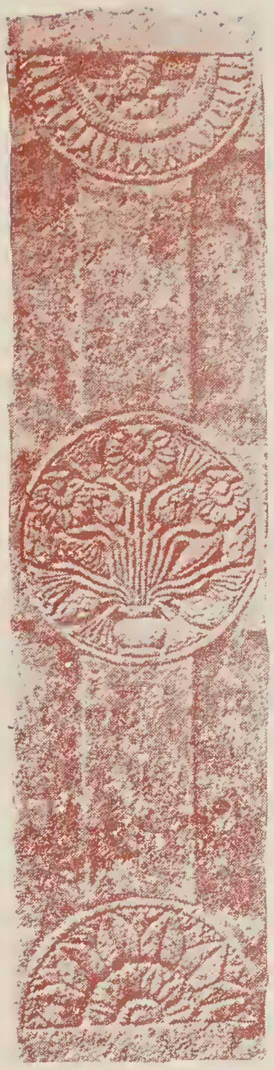
60*a*. Lotus bunch coming out of a half-*śrīvatsa* framed in decorative scrolls.—Rosace encircled by toothed border.—Half-rosace.

60*b*. Bunch of *padmas* and *utpalas*, coming out of a half-rosace.—Medallion composed of a central rosace with 8 petals, encircled by 8 palmettes and 8 *utpalas* alternating. Around it, *padma* and garland device surrounded by necklace border.—Bunch of *padmas* coming out of a vase.

61*a*. Half-rosace.—Rosace.—Half-rosace.

61*b*. Half-rosace.—Lion sitting to right, framed between *utpalas* and *padmas*.—Half-rosace.

62*a*. Two winged lions back to back.—Bunch of *padmas* and *utpalas* coming out of a vase.—Half-rosace.



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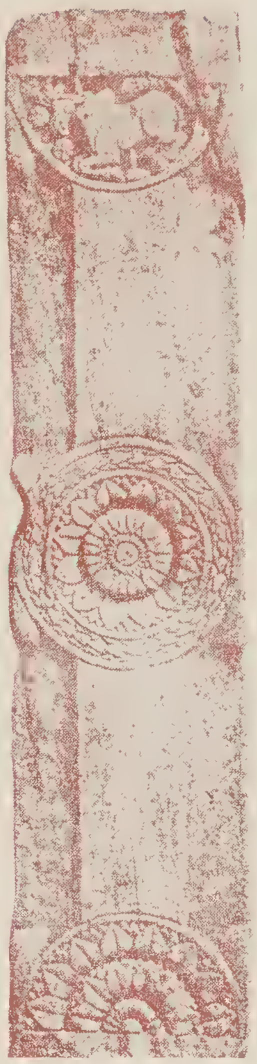
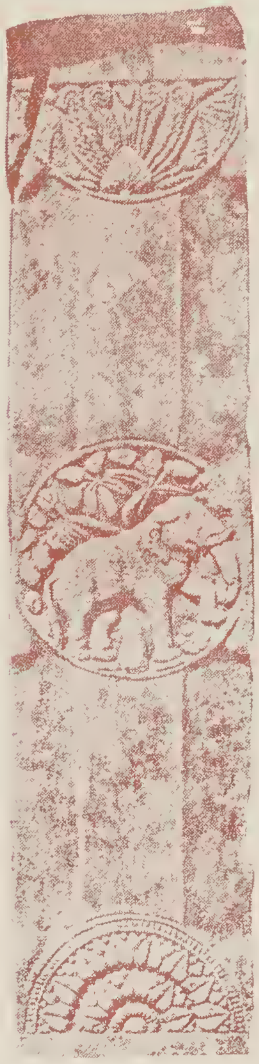


58 *a*



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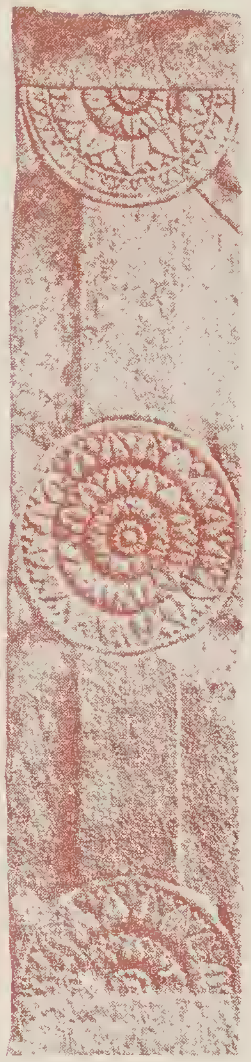

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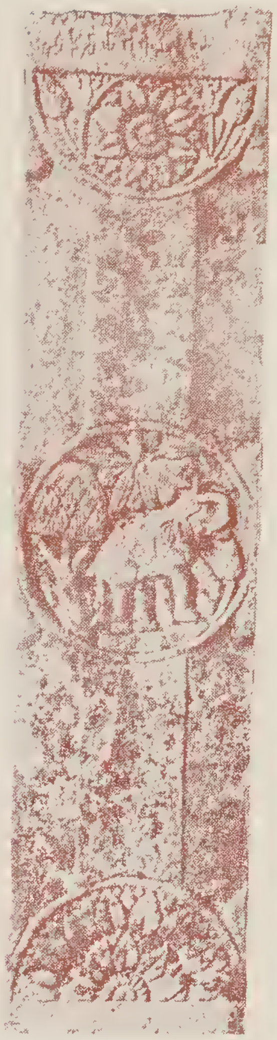

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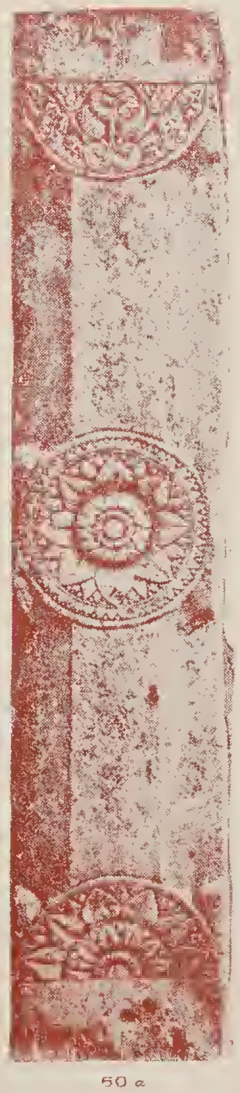

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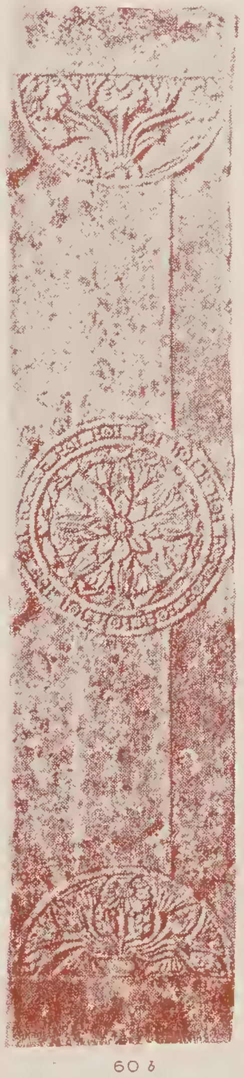

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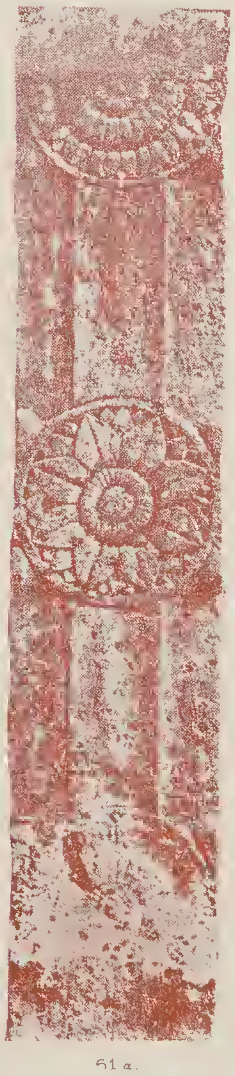

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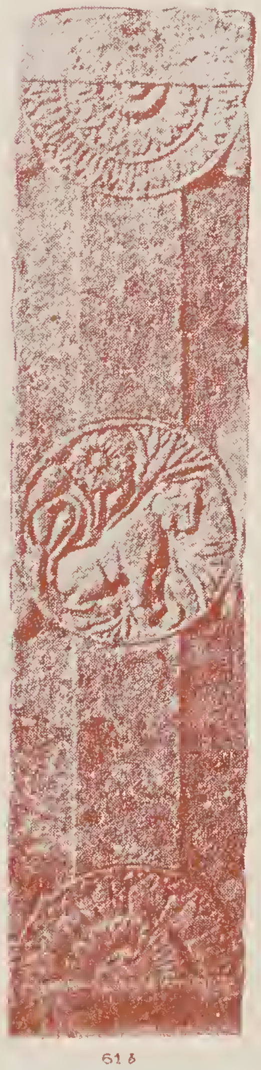

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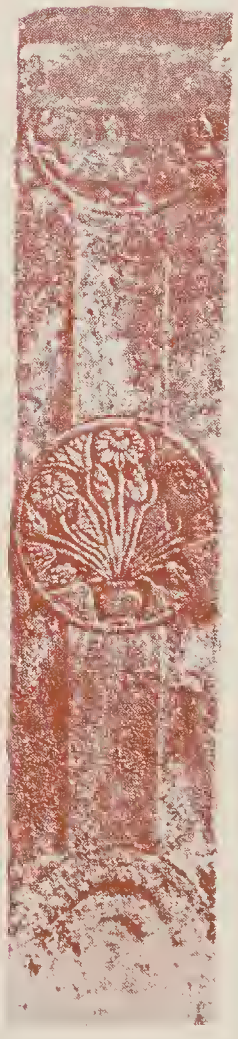
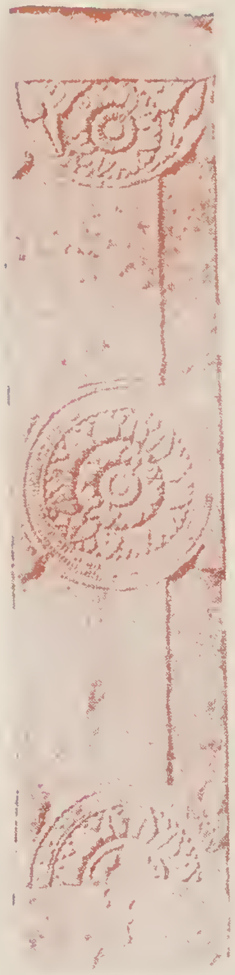


62 *a*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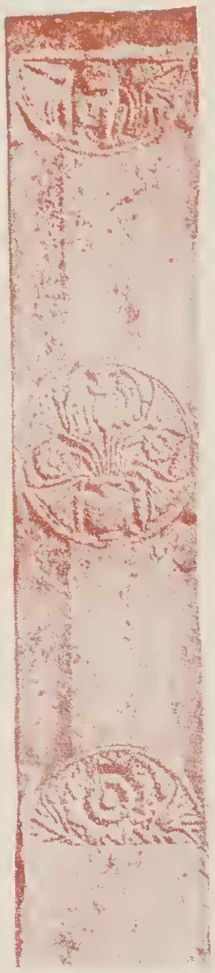
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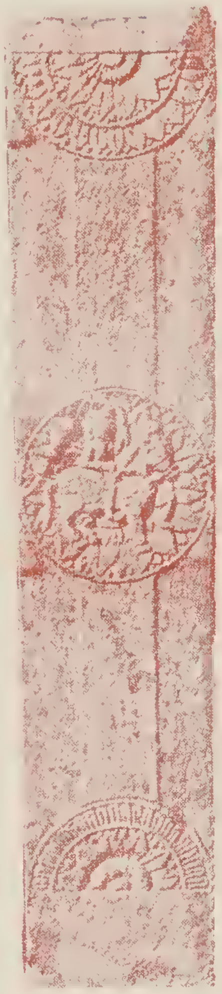
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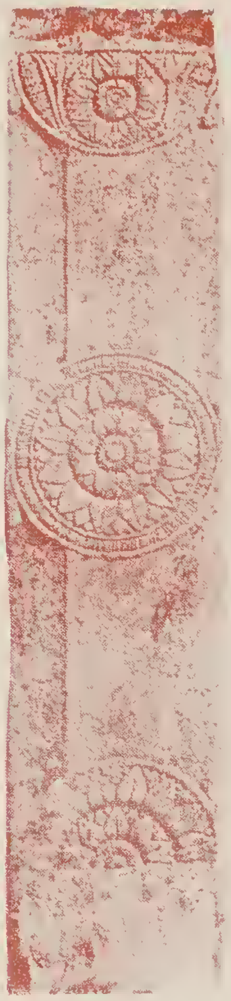
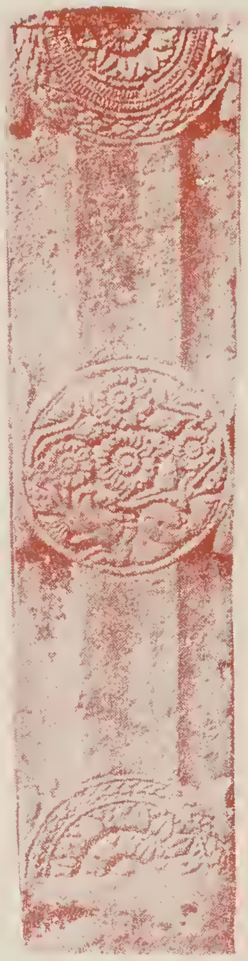
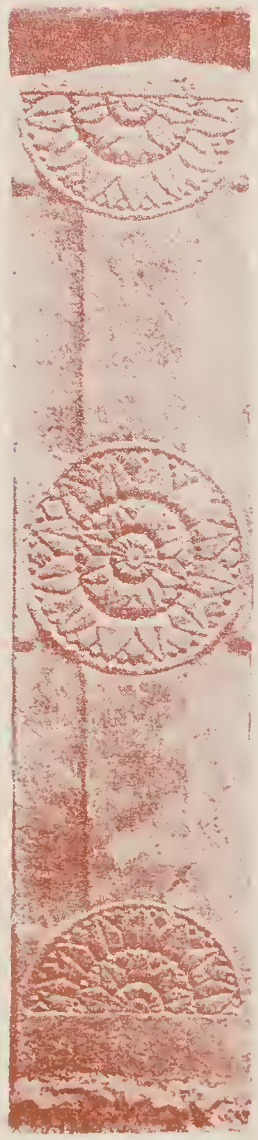
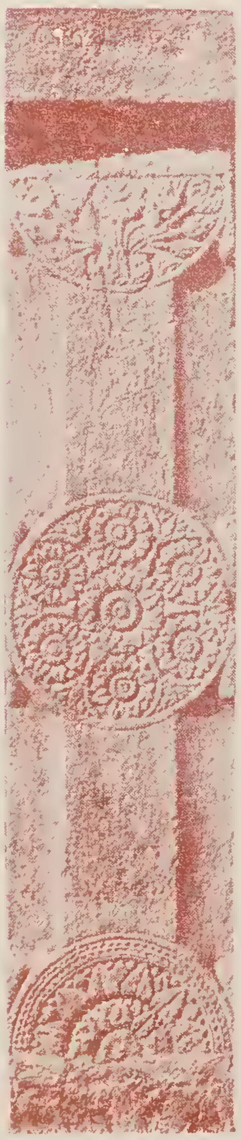
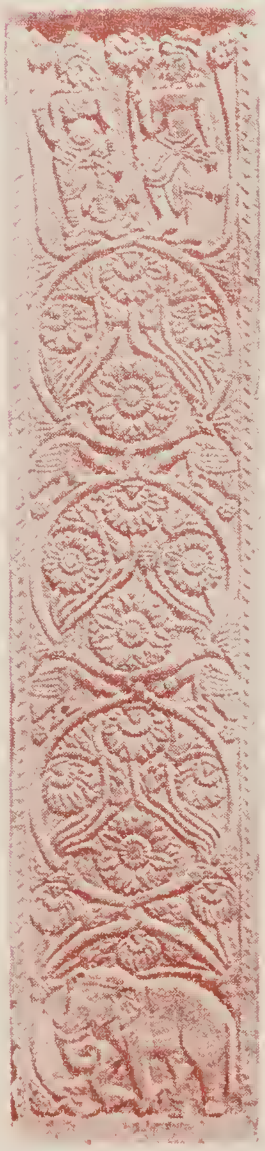
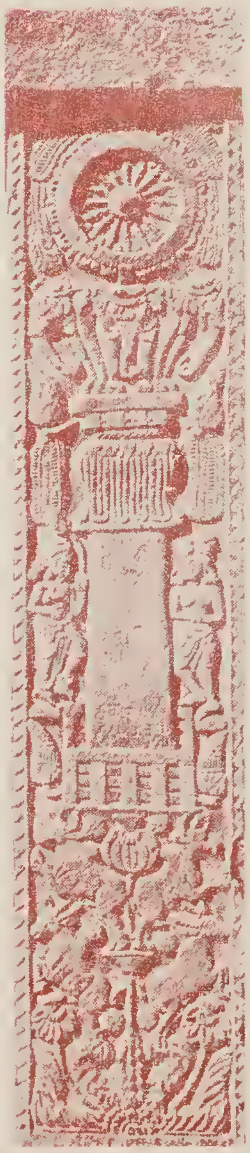

64 *a*

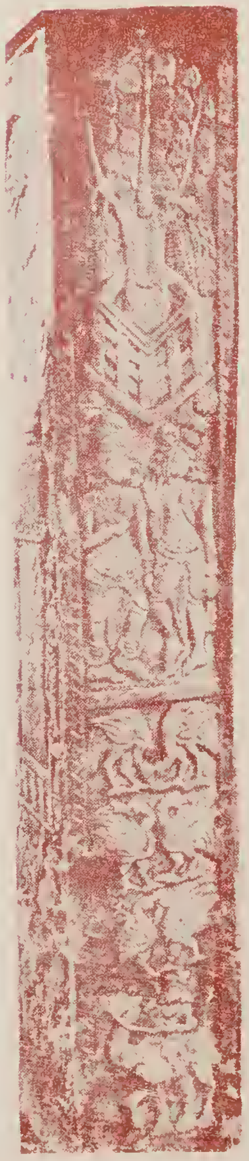

64 *b*


65 *a* OUTER FACE


65 *b* INNER FACE


66 *a* OUTER FACE


66 *b* INNER FACE


66 *c* NORTH FACE

RELIEFS ON GROUND BALUSTRADE

PLATE 86

STŪPA 2: RELIEFS ON GROUND BALUSTRADE—continued

62*b*. Framed rosace (*cf.* 10*b*, etc.).—Rosace encircled by a garland.—Half-rosace encircled by toothed border.

63*a*. Lion seated front-face (*cf.* nos. 9*a*, 74*a*, 75*a*) between buds and leaves of *padma*.—Bunch of *padmas* coming out of a vase.—Rosace set between *padma* buds and *utpalas* (*cf.* no. 10*b*, etc.).

63*b*. Half-rosace.—On a rosace background, a horse with rider, carrying a switch in his left hand and going to right (*cf.* nos. 40*b* and 84*b*; and see pp. 187-188).—Half-rosace.

64*a*. Framed rosace (*cf.* no. 10*b*, etc.).—Rosace encircled by a necklace border.—Half-rosace.

64*b*. Half-rosace encircled by a garland and wreath.—*Padma* creeper coming out of the mouth of a *makara* (*cf.* nos. 22*a*, 25*a* and particularly 39*b*).—Half-rosace, encircled by a wreath.

65*a*. Half-rosace.—Rosace.—Half-rosace.

65*b*. Bunch of *padmas* with two *utpalas* coming out of a half *śrīvatsa*.—Formalised lotus made of a rosace surrounded by six other rosaces alternating with the same number of *utpalas*.—Half-rosace surrounded by a double toothed border.

66. This pillar is placed at the corner of the west entrance and elaborately decorated on three sides.

66*a*. The outer (west) face repeats once again the popular motif of the twin Lotus Tree (*cf.* nos. 3*b*, 49*b*, 71*b* and 88*a*). Here, as on no. 3*b*, it takes its root from an elephant (going left); in the interspaces between three of the circles are two pairs of *haṁsas* face to face (*cf.* 49*b*): at the top, the two stalks end in *padma* buds, and frame the couple of yakshas already met with on nos. 1*b* and 49*a* (*cf.* also nos. 66*c*, 71*a*, etc.), and grown hackneyed by so many repetitions.

66*b*. The inner (east) face repeats again, in the same setting, the third Great Miracle, the First Sermon (*cf.* nos. 3*a*, 5*a*, 44*b*), with variations too slight to be worth noticing. We need only observe that here the capital is composed entirely of elephants and that in the Lotus Tree at the base humped bulls have taken the place of the lions back to back.

66*c*. On the north face (the one facing no. 71*a*) is another Great Miracle—the Enlightenment—but treated in a manner even more archaic than on no. 5*b*. The stereotyped couple under the *aśvattha* of Sākya-muni encircled by its railing, has replaced the much more interesting and topical representation of the *vajra-āsana* or diamond throne.—The lower panel shows three pairs of *haṁsas* placed one above another, and below, without any apparent connection, an Indian, turbaned and switch in hand, riding a two-humped camel and going left. For the camel's bridle, *cf.* Pl. 47, 5.

PLATE 37

STUPA 2: RELIEFS ON GROUND BALUSTRADE—continued

West-North Sector

Pillars 67 to 88 form the fourth and last sector of the balustrade. In addition to no. 66, which we have just seen, the West entrance is flanked at the three other corners by nos. 67, 69 and 71; it is surprising to find that, of these three, only no. 71 has received special decoration. This suggests the query, whether all the pillars of the balustrade were originally made to the same pattern? And if so, whether pillars nos. 1, 3, 5 of the North entrance, 23 of the East entrance, 44 and 49 of the South entrance, and 66 and 71 of the West entrance were subsequent refacimentos, as pillars no. 22 and 27 undoubtedly were, only of earlier date than in the two latter cases?

67. Not only is this corner pillar of the ordinary, normal type, but it shows great decorative simplicity. It may be noted at once that the petals turned in on the hearts of the lotuses in *67b*, *68a* and *70a* are found also at Bharhut (Cunn., Pl. 35, 7).

67a. Half-rosace.—Rosace.—Half-rosace.

67b. Bunch of *padmas* with two *utpalas* issuing from a fan-shaped leaf.—Rosace with in-turned petals.—Half-rosace.

68a. Half-rosace.—Rosace with in-turned petals, and with *utpalas* intercalated between the outer row of petals (*cf.* no. *53a*).—Half-rosace.

68b. Bunch of *padmas* issuing from a vase.—Lotus rosace with four *triratnas*, lotus buds and flowerets around (*cf.* no. *31b*).—Half-rosace.

69. Corner pillar, but its two exterior faces present only the usual decorative formula—a medallion between two half-medallions, all filled with familiar ornamental motifs.

69a. West face: palmette with two *padmas* and two *utpalas* coming out of a half-*śrīvatsa*.—Central rosace quartered with four brackets each supporting a flower and leaf of *padma* (*cf.* nos. *2b* and *19a*).—Half-rosace.

69b. North face; framed rosace (*cf.* no. *10b*, etc.).—Rosace surrounded by four smaller rosaces and four *padma* leaves (*cf.* nos. *23c*, *39b*, *64b*, etc.).—Half-rosace.

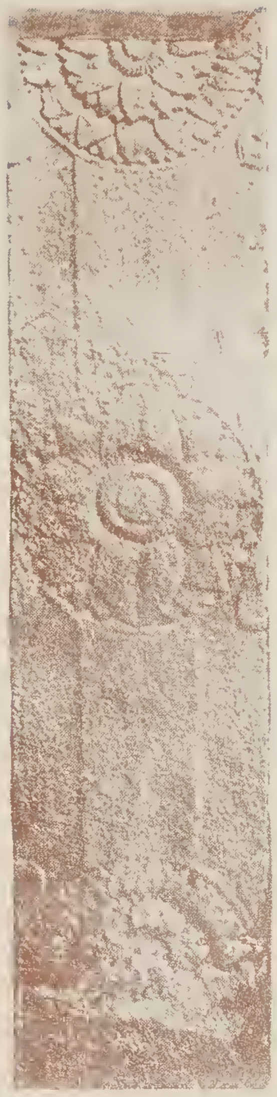
70a. Bunch of *padmas* springing from the mouth of a tortoise.—Rosace with in-turned petals (*cf.* no. *67b*).—Half-rosace.

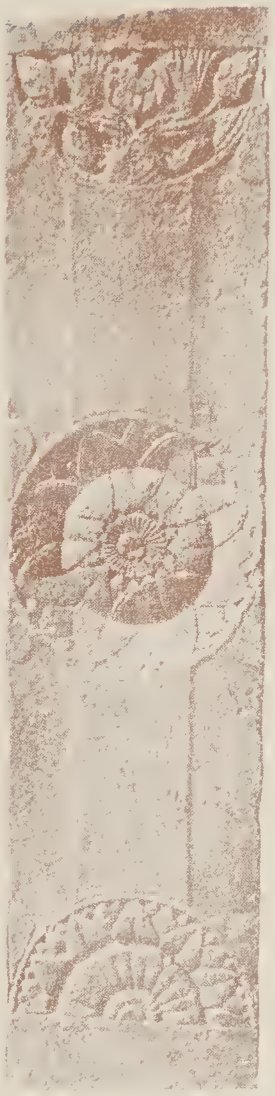
70b. Framed rosace (*cf.* no. *10b*. etc.).—Small elephant passant to the left among radiating *padmas* and *utpalas* and holding a big *padma* stalk in his trunk.—Half-rosace.

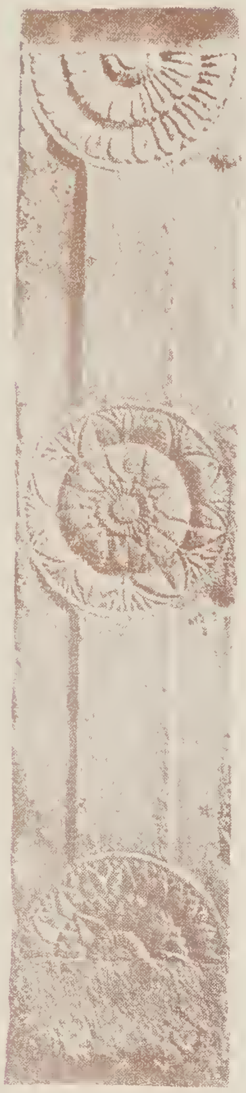
71. The special decoration on the two faces of this corner pillar is very similar to that on nos. 1, 3 and 49.

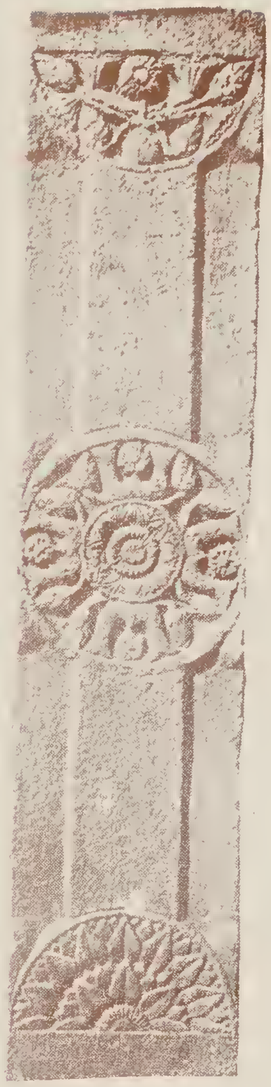
71a. To match the Great Miracle of the Enlightenment on no. *66c*, the south face has the Nativity treated as on nos. *1b* and *49a*. This time, not only Māyā (*cf.* no. *49a*) but the two genii also (the woman has gone over to the right) are standing on lotus pedestals. We may notice that one of the two *padmas* which were set above the two elephants on no. *49a*, has here been replaced by an umbrella, still more explicit sign of the invisible presence of the Bodhisattva.—The base of the panel, as on no. *3a*, is occupied by two palmettes set one above the other.

71b. The east face, fronting on to the circular path, takes up again the Lotus Tree motif, as it is found on nos. *66a*, *49b* and *3a*, but this time the double twining creeper is coming out of the jaws of a *makara* (*cf.* no. *88a* and Pl. 50c); the angles are filled alternately with lions back to back and *haṁsas* face to face.


67 a OUTER FACE


67 b INNER FACE


68 a OUTER FACE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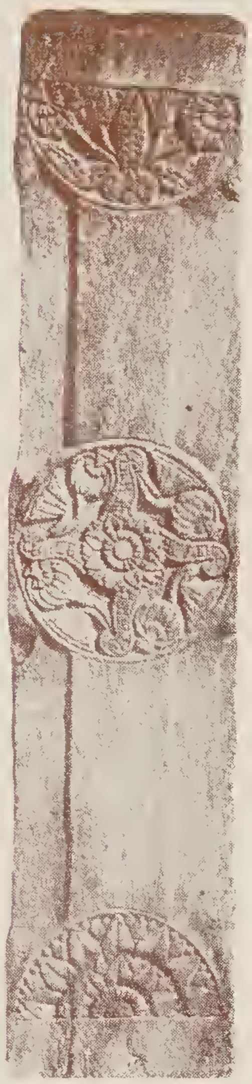
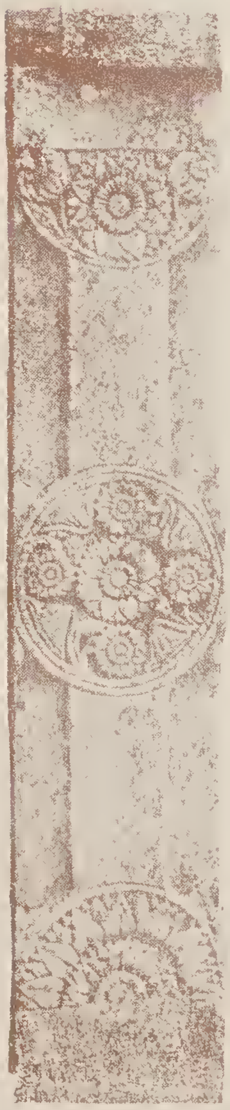

69 a WEST FAC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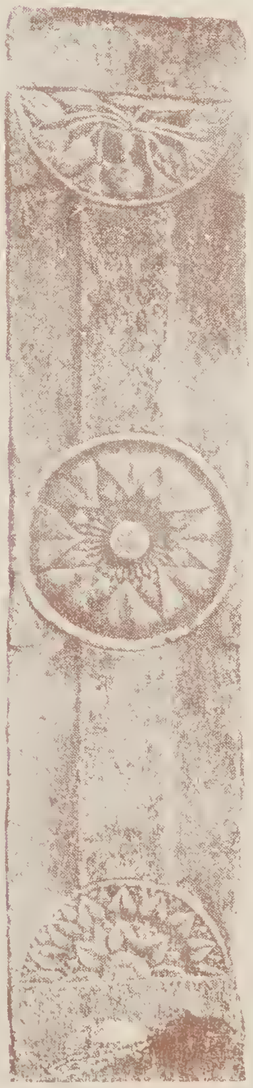
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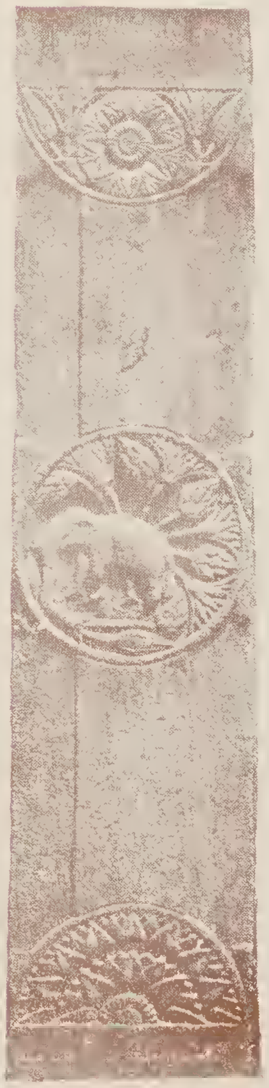
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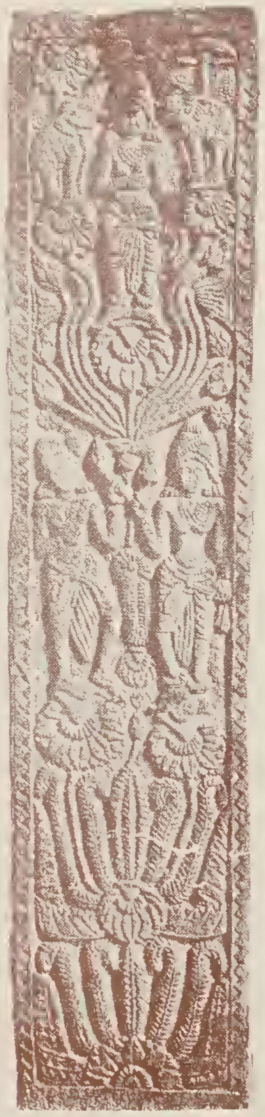
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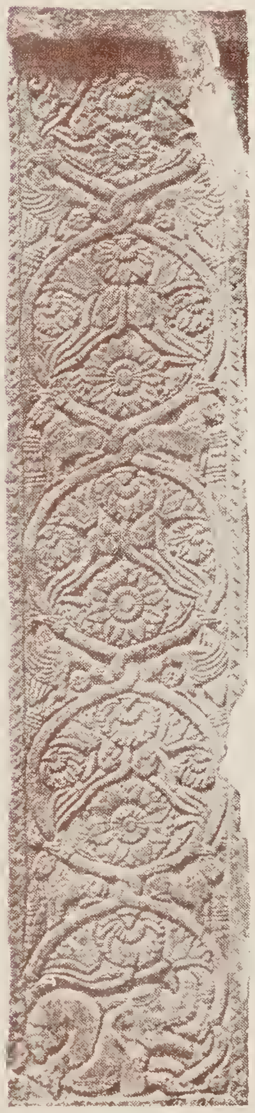
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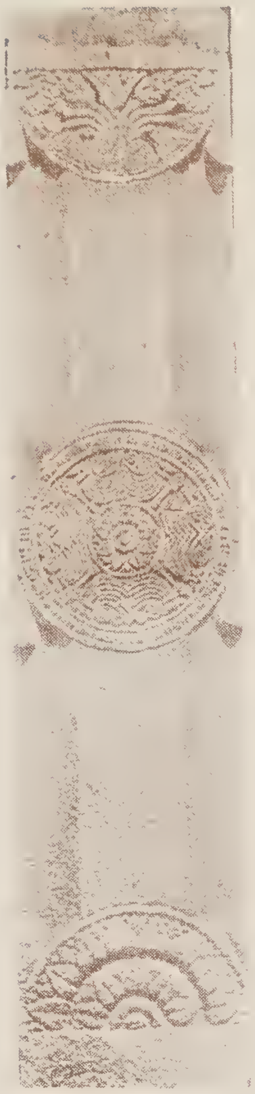
(GROUND BALUSTRADE)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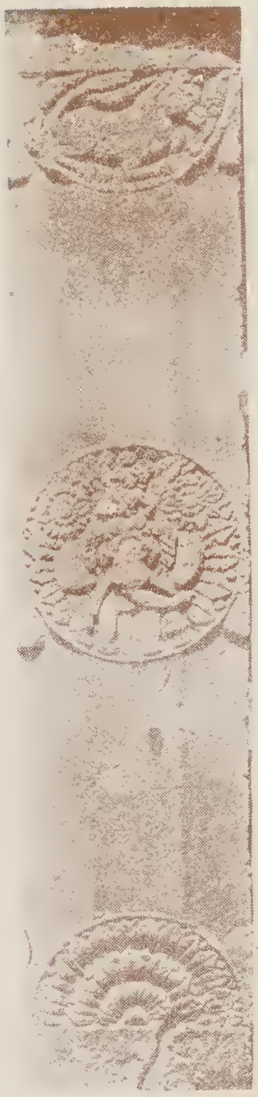
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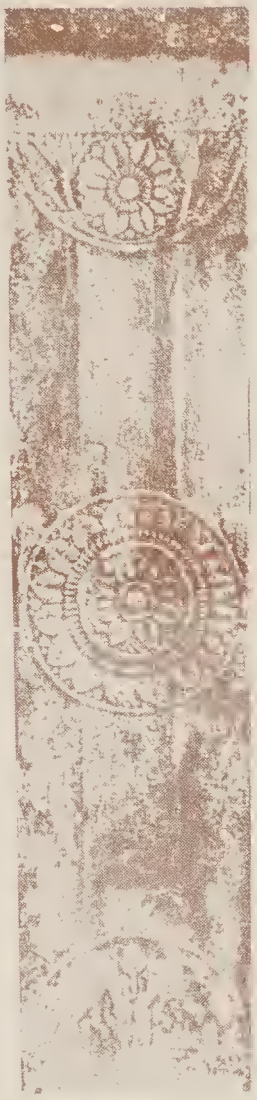
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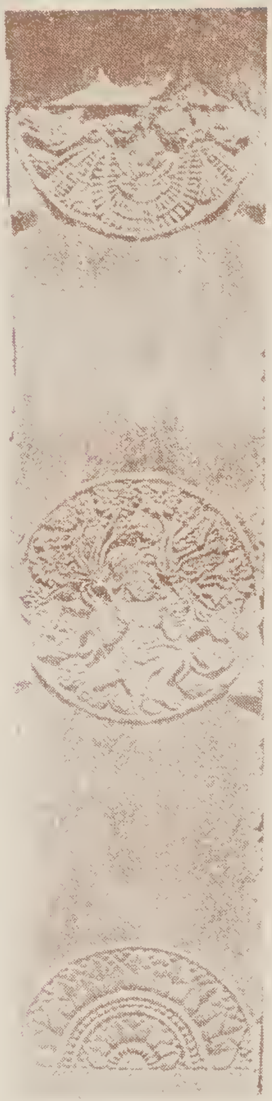
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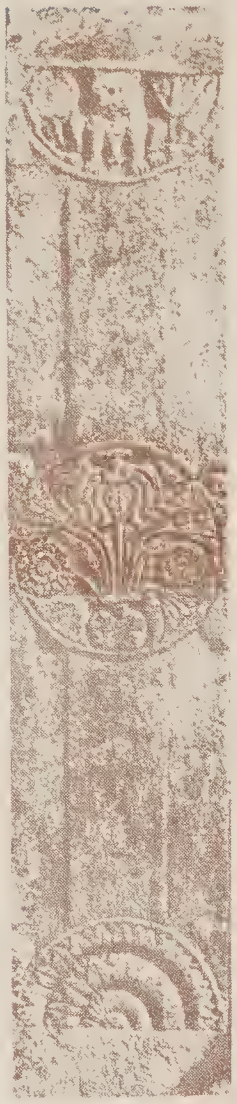
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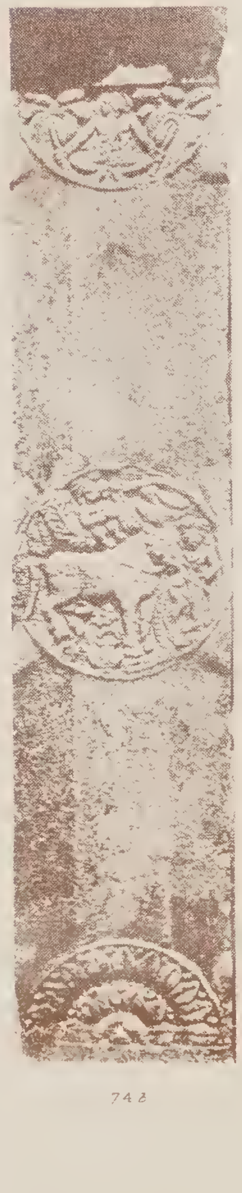
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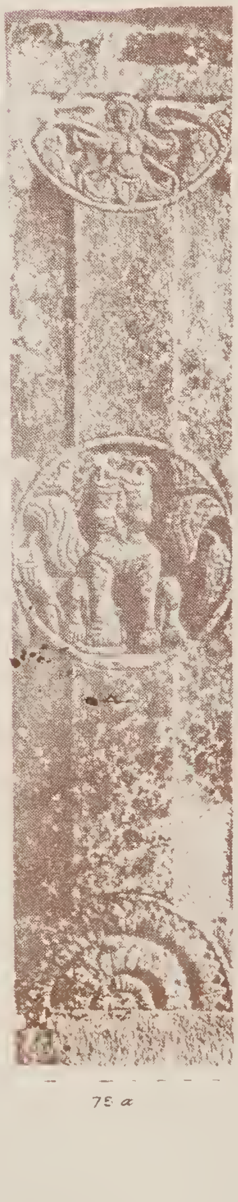
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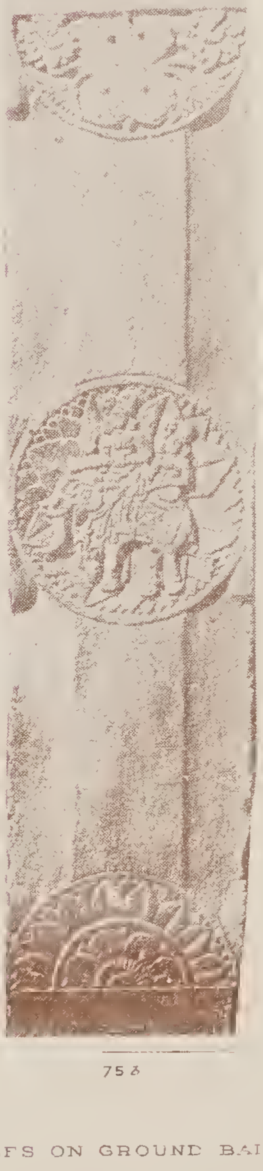
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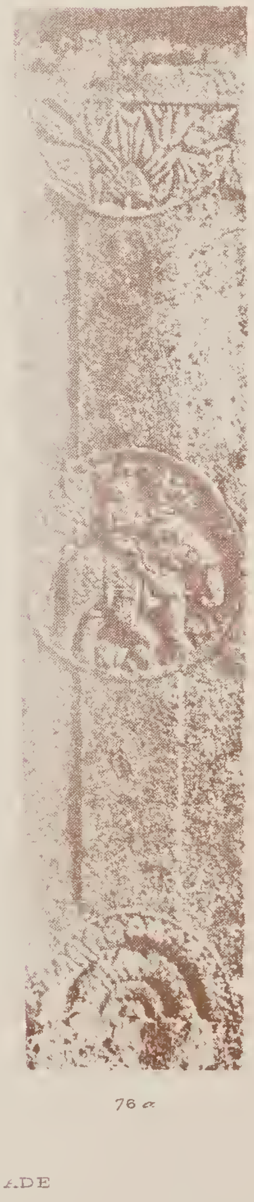
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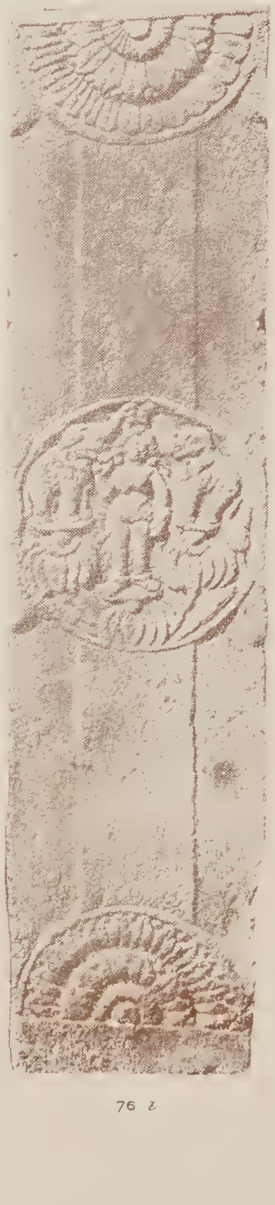

76 b

RELIEFS ON GROUND BALUSTRADE

PLATE 88

STŪPA 2: RELIEFS ON GROUND BALUSTRADE—continued

72*a*. Bunch of *padmas* with central *utpala* coming out of a half-*śrīvatsa*.—Lotus rosace with four *triratnas* (*cf*. no. 31*b*), encircled by chaplet border; the two double volutes at the central point of each tricuspid probably represent a *śrīvatsa* simplified to the utmost on account of the want of room, and seem to show some effort to add the third *ratna* to the other two.—Half-rosace.

72*b*. Wingless griffin couchant, to right, between *padma* buds.—On a rosace background, an elephant seen from the front, his hindquarters bulging beyond the forequarters, and showing us at one time both eyes, both ears, both tusks, all four feet, the trunk and the tail: the effect is even more comical than in the lion of no. 74*a*, etc. The turbaned figure seated on the elephant's neck, with *aṅkuśa* in front of his right shoulder, is framed between two rosaces.—Half-rosace.

73*a*. Framed rosace (*cf*. no. 10*b*, etc.).—Double rosace divided by beaded circle.—Two cranes face to face and beaks to the ground.

73*b*. Two birds face to face are holding in their beaks a garland framing a *padma* with two *utpalas* hanging from it; a third bird's head, facing front, is holding two *padma* buds.—A Yaksha of thickset type running to the right and holding in each hand a stem blossoming into a bunch of *padmas*.—Half-rosace.

74*a*. Seated lion facing front between lotuses, his hindquarters showing beyond the forequarters (*cf*. nos. 9*a*, 63*a* and 75*a*).—Bunch of *padmas* coming out of a vase.—Half-rosace.

74*b*. Squatting Yaksha front-face, legs bent in the Indian fashion and heels together; in each hand he holds a mango-bough laden with fruit.—Harnessed horse without rider moving to right; in front of him a groom, bearing a garlanded umbrella and *caurī*; above, a winged genie holding a garland; below, a ewer; rain of flowers and garlands; the purpose of all these accumulated emblems is to depict the "Great Departure from the House" (*cf*. p. 186).—Half-rosace.

75*a*. Female figure with arms and legs in the form of leaves, from which issue the intertwined stems of *utpala* and *padma*; this odd little quasi-Hellenistic figure would be worthy of separate study.—Winged lion seen front-face as on nos. 9*a*, 63*a* and 74*a* (here the sculptor has not even omitted the tail!), between *padma* buds and *utpalas*.—Half-rosace.

75*b*. *Srīvatsa* between *padmas* and *utpalas*.—On a rosace background, elephant going left, ridden by the usual master and servant. The sculptor has taken care to show both the bells hanging from the elephant's neck (*cf*. Pls. 42 and 44).—Half-rosace.

76*a*. Bunch of *padmas* and *utpalas* coming out of a fan-shaped leaf.—On a [illegible] background, an elephant moving right, but this time with only one rider (*cf*. no. 80*b*).—Half-rosace.

76*b*. Half-rosace.—Representation (*cf*. no. 85*a*) of the Great Miracle of the Nativity treated (allowing for the difference in the frame) as in nos. 49*a* and 71*a* (*cf*. p. 183).—Half-rosace.

PLATE 89

STŪPA 2: RELIEFS ON GROUND BALUSTRADE—continued

77*a*. Bunch of *padmas* and *utpalas* coming out of a floweret.—The Lotus Tree of Life abbreviated into a circular medallion with two winged lions back to back (*cf.* no. 79*b* and Cunn., *Bharhut*, Pl. 37, 3; and see pp. 142 *sqq.*).—Half-rosace.

77*b*. The Lotus Tree of Life abbreviated into half circle with two *haṁsas* face to face (*cf.* no. 73*b*).—Elephant going left and trampling on two fishes, the first and larger of which has a *padma* garland coming out of its mouth.—Half-rosace.

78*a*. Framed rosace (*cf.* no. 10*b*, etc.).—Rosace.—Half-rosace.

78*b*. Same motif as on no. 78*a*.—Bunch of *padmas* issuing from fan-shaped leaf.—Half-rosace.

79*a*. Bunch of *padmas* issuing from fan-shaped leaf.—Rosace encircled by a necklace border.—Palmette of *padmas*.

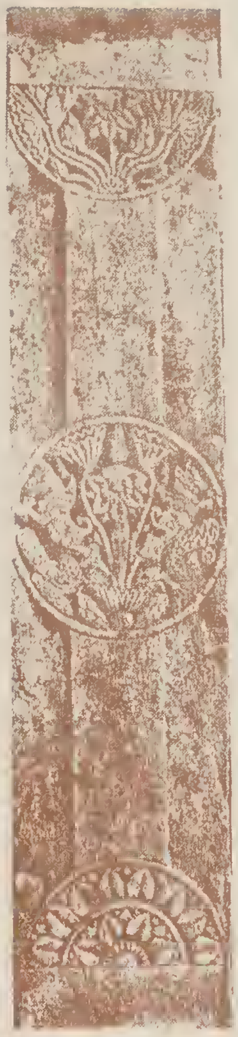
79*b*. Swags and garlands, with pendent lotus buds and flowers. suspended over the necks of three birds, one seen front-face (*cf.* nos. 73*b*, 77*b*, 80*b*); each of the two lateral birds holds a *padma* blossom in its beak.—Lotus Tree of Life with winged lions rampant back to back issuing from a fan-shaped leaf (*cf.* no. 77*a*).—*Makara* and *padma*.

80*a*. Framed rosace (*cf.* no. 10*b*, etc.).—Rosace encircled by garland (*cf.* no. 4*b*, etc.).—Half-rosace.

80*b*. Same motif as on no. 79*b*: but (as in no. 73*b*) a plain garland replaces the swag and there is a *padma* instead of the central *utpala*.—Elephant going right with a single rider (*cf.* no. 76*a*) and holding in his trunk a lotus stalk which issues from the mouth of a small fish under the animal's right forefoot; behind him, a formalised tree covered with flowers; in field, two flowerets.—Half-rosace.

81*a*. Bunch of *padmas* and *utpalas* issuing from half-rosace.—Bunch of *padmas* issuing from fan-shaped leaf; above, coiled serpent with five heads (*cf.* no. 32*a*), darting out five forked tongues. On each side a small genie, holding a garland in both hands.—Half-rosace.

81*b*. Bunch of *padmas* and *utpalas*.—She-centaur ridden by a man (*cf.* no. 7*b*); For the stirrup-rope (?) over the man's knee, *cf.* no. 40*b*. The she-centaur holds a garland in her right hand and the handle of a round mirror in her left; in field, flowerets.—Half-rosace.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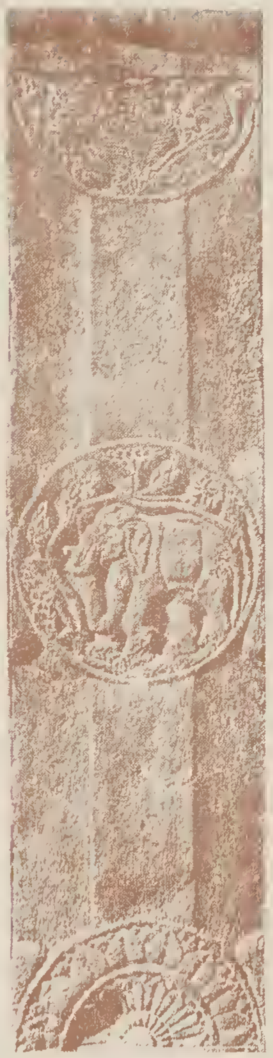
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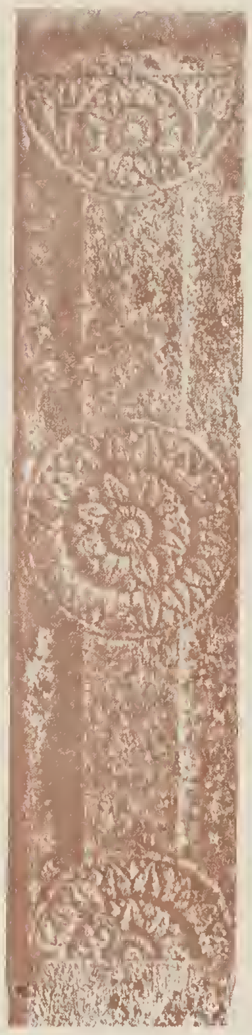
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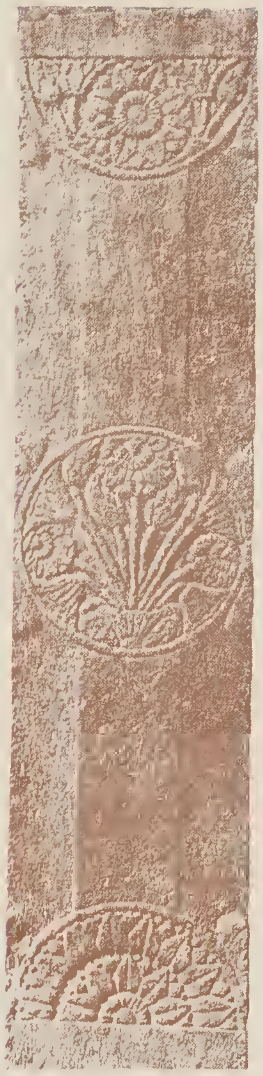
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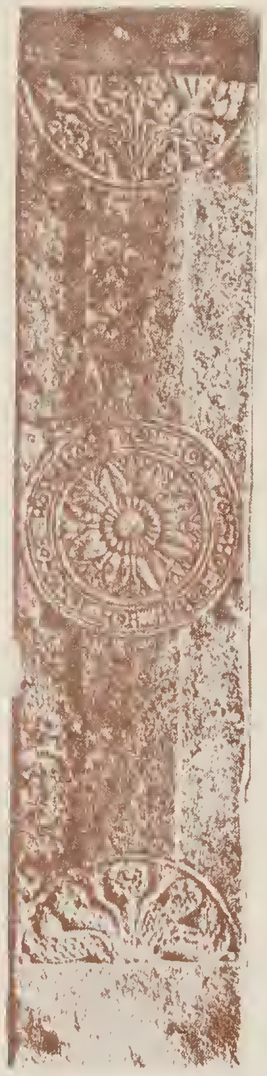
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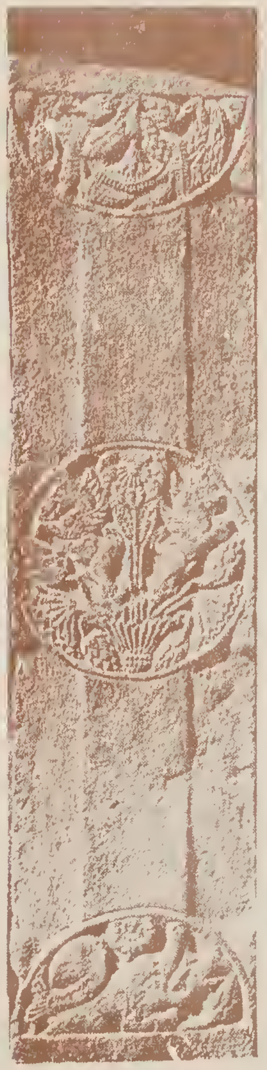
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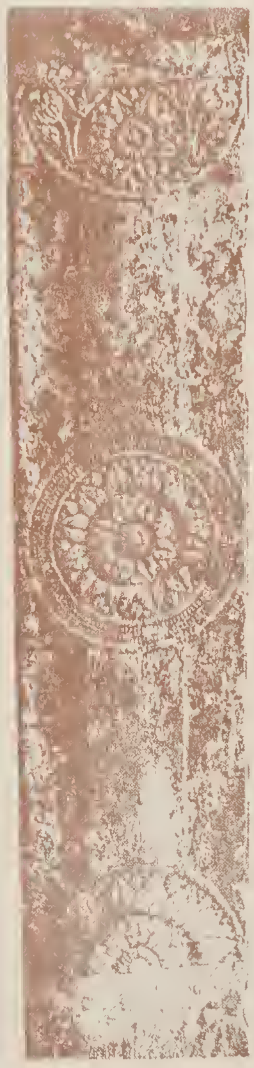
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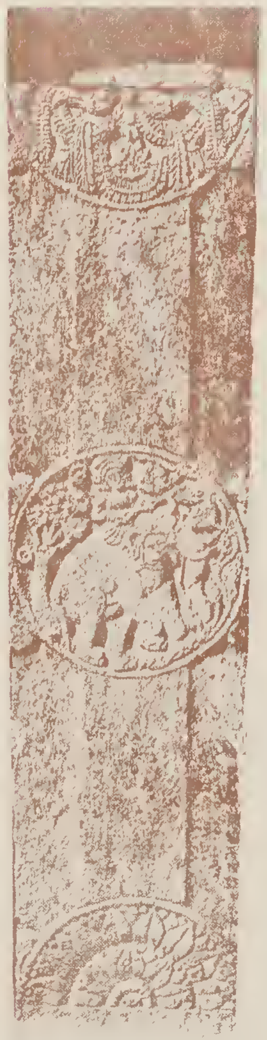
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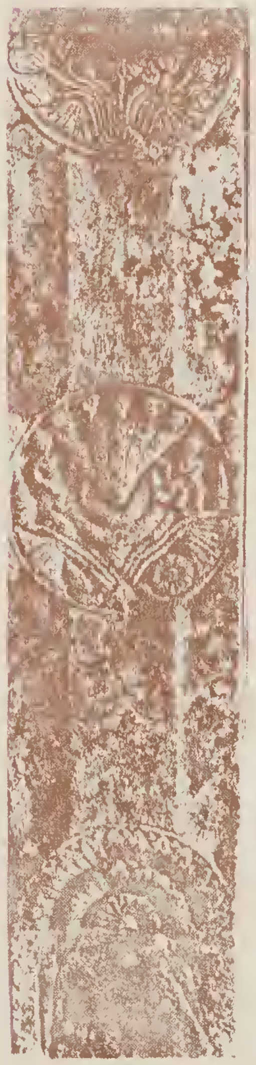
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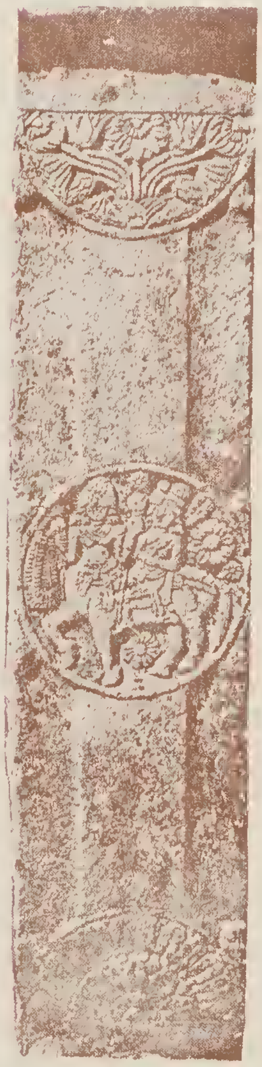
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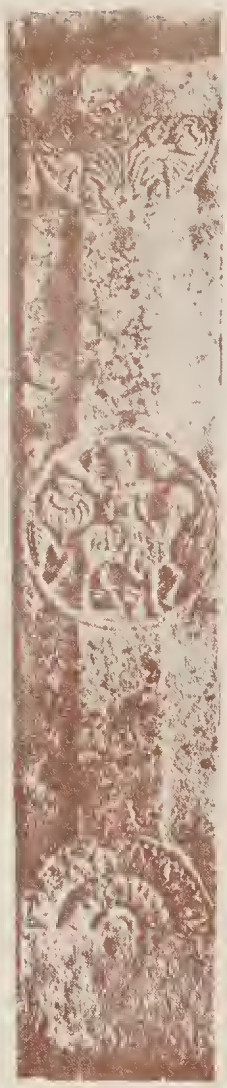
RELIEFS ON GROUND BALUSTRADE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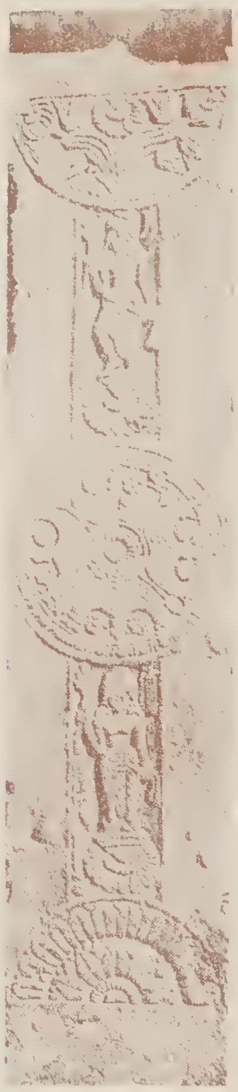
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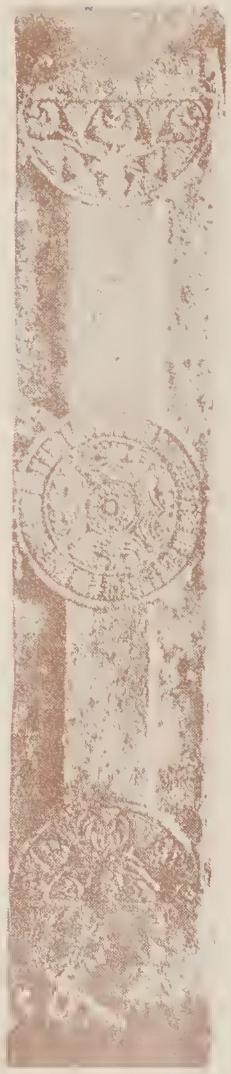
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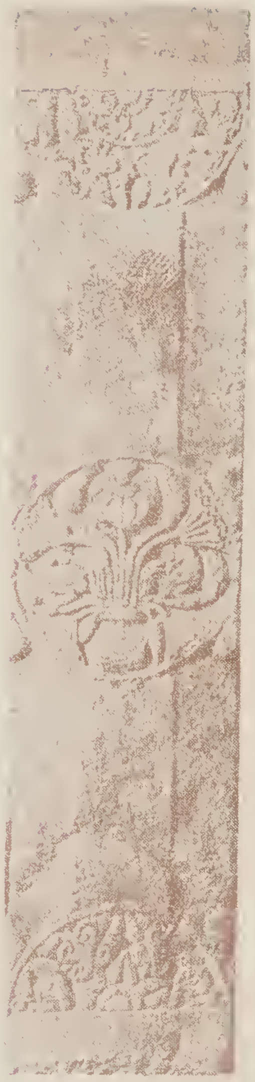
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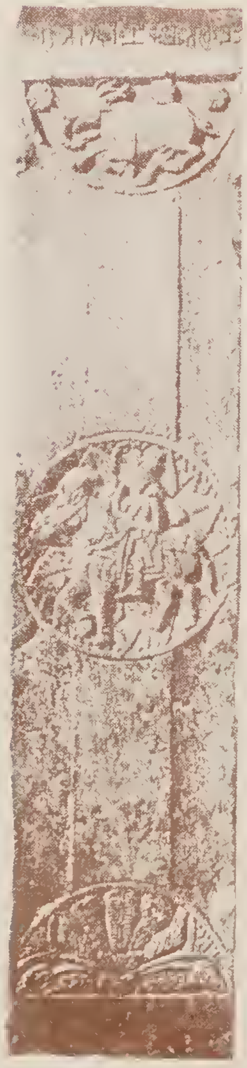
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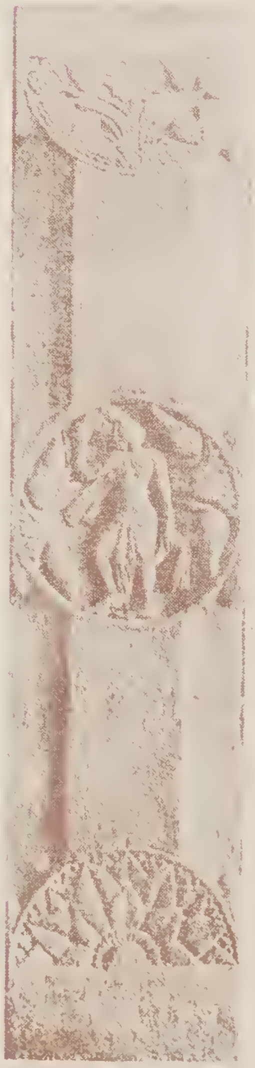
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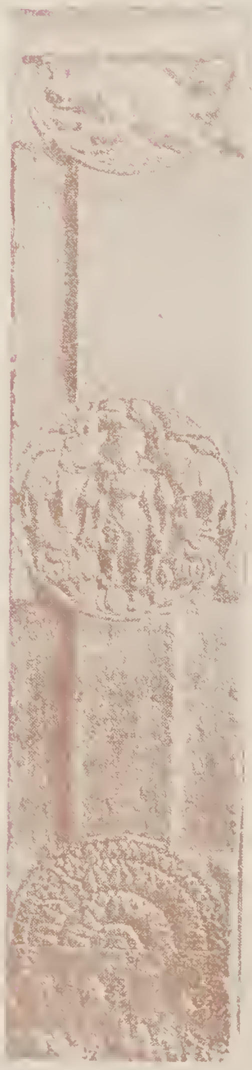
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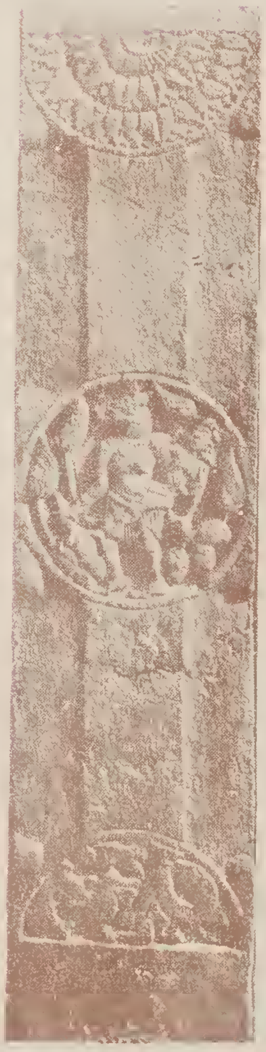
86 a


86 b

RELIEFS ON GROUND BALUSTRADE

PLATE 90

STŪPA 2: RELIEFS ON GROUND BALUSTRADE—continued

82*a*. Bunch of *padmas* issuing from a half-*śrīvatsa*, with central *utpala*.—Framed in *padmas*, a man-faced horse (?) is carrying on his back a rider with a broad Indian sword raised in his right hand. For the stirrup-rope (?), *cf.* nos. 40*b*, 81*b*, 84*b*.

82*b*. Here, as in nos. 13*b* and 25*b*, the middle band is ornamented, in this case with the familiar Yaksha and Yakshī, as in no. 25*b*. The fact that they have *padmas* as pedestals throws no further light on their identity.—At top, bunch of *padmas* and *utpalas* coming out of a fan-shaped leaf.—Lotus rosace (*cf.* no. 31*b*) encircled by four *triratnas*; flowerets and bead-and-reel border. On each of the central points of the *triratnas* is a small *śrīvatsa* symbol. (*Cf.* no. 72*a*.)—Half-rosace.

83*a*. Bunch of *padmas* and *utpalas* springing from a vase.—Same as on no. 82*b*; but here, as in no. 72*a*, the *śrīvatsa* is simply indicated by two double volutes.—Bunch of *padmas* and *utpalas* coming out of a vase.

83*b*. Half-rosace encircled by a lotus creeper enriched with two *śrīvatsas* and two *haṁsas*.—Bunch of *padmas* springing from a vase, with a *haṁsa* on the left and a cock (?) on the right.—Half-rosace framed, as above, with two *śrīvatsas* and two indeterminate birds on a lotus background.

84*a*. Flying to left and carrying a garland in both hands, a winged being with human torso and bird's wings, feet and tail, such as recur so often at the tops of religious pictures, on either side of stūpas or sacred trees; in field, floweret.—Pair of cranes with *utpala* and *padma* bud.—Half-rosace.

84*b*. Fantastic animal (stag with elephant's head); in field, flowerets.—On a rosace background, a horse passant to the left with rider holding the reins in his left hand and raising a switch in his right. For stirrup-rope (?), *cf.* nos. 40*b*, 81*b*, 82*a*.—Palmette of *padmas* and *utpalas*.

85*a*. Bunch of *padmas* issuing from leaf.—Man or genie turbaned, raising his right arm and looking upwards. In field, *padmas* and *utpalas*. (*Cf.* no. 14*a*?.)—Half-rosace.

85*b*. Flying elephant, to left, holding *padma* stalks in his trunk and representing the Miracle of the Conception (*cf.* no. 6*a* and p. 182).—Great Miracle of the Nativity (*cf.* no. 76*b*); here, as in no. 1*b*, the lotus under Māyā's feet has been left out.—Half-rosace.

86*a*. Two boars (?) sniffing each other (*cf.* Pl. 29, 3*a*); in field, floweret.—Elephant with rider coming out of tiled building. Notice the triangular opening in roof to increase the height and allow the rider to pass through.—Two *haṁsas* face to face, remarkably well-drawn.

86*b*. Half-rosace.—The horse-headed fairy (*cf.* p. 181) is coming back from picking mangoes with the Bodhisattva, her son, whom she carries Indian-fashion on her hip; in field, *padma* buds.—*Makara* swallowing a fish; above in field, another fish (*cf.* no. 34*a*).

PLATE 91

STŪPA 2: RELIEFS ON GROUND BALUSTRADE—concluded

87*a*. Abbreviated Lotus Tree of Life, with lions back to back, springing from half-*śrīvatsas*.—Rosace encircled by a garland and a ring of half overlapping rosaces (*cf.* no. 33*a*).—Palmette with *utpalas* coming out of a half-rosace.

87*b*. Framed rosace (*cf.* no. 10*b*, etc.).—Rosace and four *triratnas* of the same pattern as on no. 35*a* (*cf.* no. 31*b*, etc.).—Half-rosace.

88. This pillar, like nos. 1, 3 and 5, forms a corner of the North entrance. Its three sides (edged with dog-tooth border) are decorated in similar fashion, though without any Great Miracle.

88*a*. The outer (north) face repeats in more sophisticated style the theme of the double Lotus Tree already found at the south and west entrances (*cf.* nos. 3*b*, 49*b*, 66*a*, 71*b*). Here, the stem is issuing from the jaws of a *makara* with elephant's head (*cf.* no. 25*a*). Observe that the circle in the middle encloses a Yaksha similar to the one on no. 9*a*, but squatting on his elephant-feet (*sic*); the whole is surmounted by a *śrīvatsa*. The angles contain in turn a bird (cock?), two lions, two necklaces, two more lions, two *utpalas* and two *padma* buds. For the design, *cf.* pp. 98-99.

88*b*. The inner (south) face—a sign of a new era—is divided into four rectangular panels by strips relieved with necklace patterns. At the top, under hanging garlands, we again find the two genii of no. 1*b*, the woman holding the man's right wrist in her left hand.—Underneath, the same couple appears again. The woman is holding in her right hand a scaly fruit sheathed with leaves, which may be a custard-apple (*annona squamosa*; *cf.* Cunn., *Bharhut*, Pl. 47, 2), and with her left is raising a drinking cup which she has probably filled from the jar at their feet. The man with his left hand is holding the handle of his sword (hanging on a strap going over his right shoulder), while his other is lowered above the jar, as if he were waiting for an opportunity to take a drink. As on no. 1*c*, the figures have under their feet a sort of cushion carved out of the stone. At top, in field, two flowerets, and between the heads of the couple what appears to be a tambourine suspended from a bracket. In the third compartment, a curly-headed man, wearing a Phrygian cap and an embroidered sleeveless tunic, a kind of kilt, and big boots, is defending himself with an ornamented shield and striking at a rearing lion with a short triangular dagger—a clumsy but manifest copy of one of the favourite themes of Persepolis. Three garlands hanging from hooks, three flowerets and a *padma* bud fill up the field.—In bottom compartment, abbreviated Lotus Tree of Life.

88*c*. The east face (opposite no. 5*a*) is divided into three panels only. The top one is partly obliterated. Perhaps the *makara* with the elephant's head carried a Yakshī like the one at Bharhut (*cf.* Cunn., Pl. 23, 2).—Below, Lotus Tree issuing from leaf.—In bottom panel, Lotus Tree, with birds bearing garlands at top (*cf.* nos. 73*b*, 79*b*, 80*b*), a Nāgī with three hoods in middle, and two Indian bullocks (*cf.* no. 66*b*) rampant and back to back at bottom.

With pillar 88 we come to the end of our examination of the Ground Balustrade of Stūpa 2 (*cf.* Pl. 72*a*). Sir John Marshall's excavations have recovered fragments of the terrace and pinnacle balustrades.

a-b. Fragments *a* and *b* belong to the coping of the *harmikā*-balustrade (*cf.* Pl. 72*d*): the rosace pattern is framed, in the one, by a twining stem, and in the other by *utpalas* (*cf.* no. 2*a*).

Fragments *c* to *i* are remains of the berm balustrade (*cf.* Pl. 72*c*):

c. Lotus Tree with twining stem (*cf.* nos. 23*a* and 44*a*);

d. Lotus Tree (?) of indistinct design (*cf.* nos. 32*b*, 42*b*, etc.);

e. Creeper of vine leaves and grapes (*cf.* no. 44*a*), which a parrot at the top is rifling;

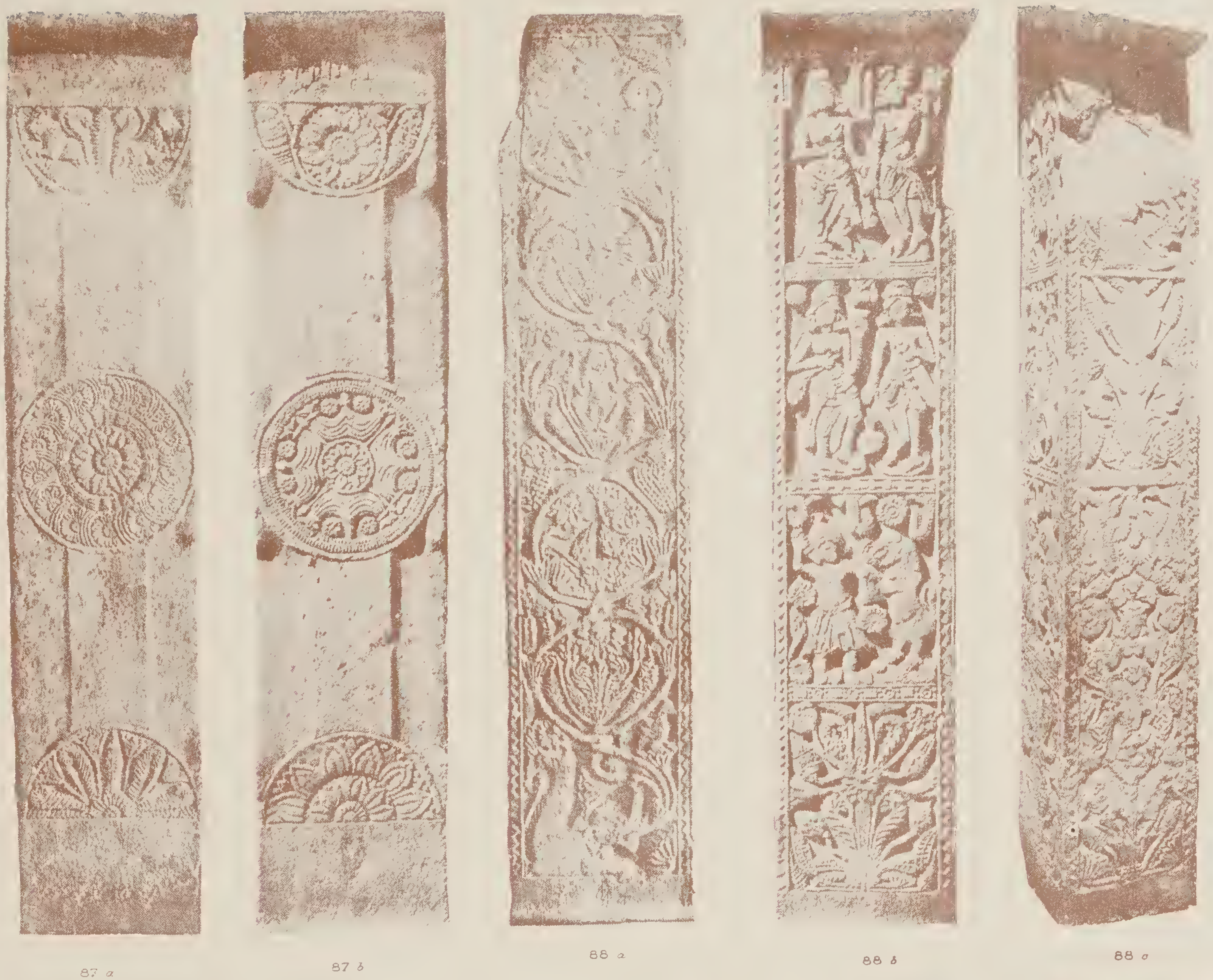
f. Lotus Tree with winding stem; above, a sea-bull ridden by a small Cupid-like genie beneath a row of bells.

g. Great Miracle of the First Sermon. The wheel, with 16 spokes, is set between two garlands hanging from brackets; below it, the seat of a throne, supported on the raised right hands of three little atlantes (*cf.* nos. 1*c* and 5*b*), who carry bags in their other hands (*cf.* Pl. 22, 4); at bottom, a fig-tree.

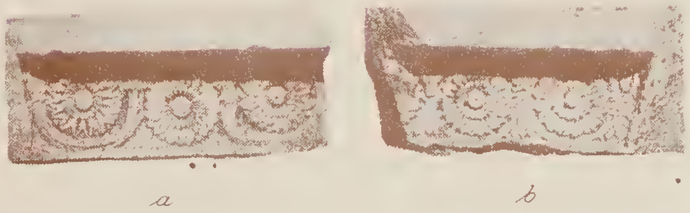
h. Again the third Great Miracle: the wheel, with 12 spokes, crowns the top of an Indo-Persian column (*cf.* nos. 3*a*, 5*a* and 66*b*); at the top, a row of bells. Observe the tendrils of the Lotus Tree on either side, and the abacus in the form of a railing.

i. At top, the Great Miracle of the Nativity (*cf.* p. 183): notice the stiff posture of Māyā and the clumsy arrangement of her feet. Below, Lotus Tree with *haṁsas*.

Fragment *j* is a specimen of the pillars from the Stairway balustrade (*cf.* Pl. 72*b*): it illustrates what we must come to consider as the normal ancient decoration (*cf.* pp. 171-2), namely a medallion between two half-medallions containing respectively a rosace and two half-rosaces of the *padma*.


87 a 87 b 88 a 88 b 88 c

RELIEFS ON GROUND BALUSTRADE


a b

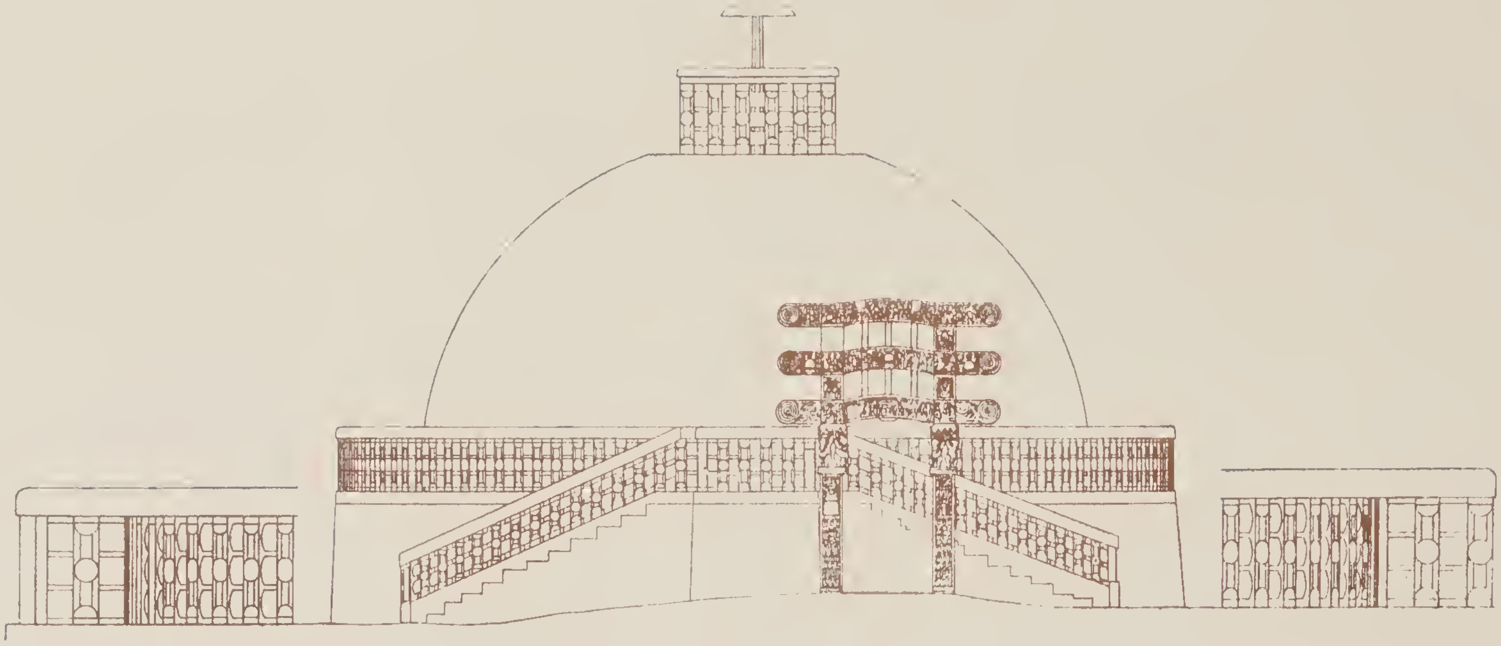
a b. COPING OF HARMIKA BALUSTRADE

c d e

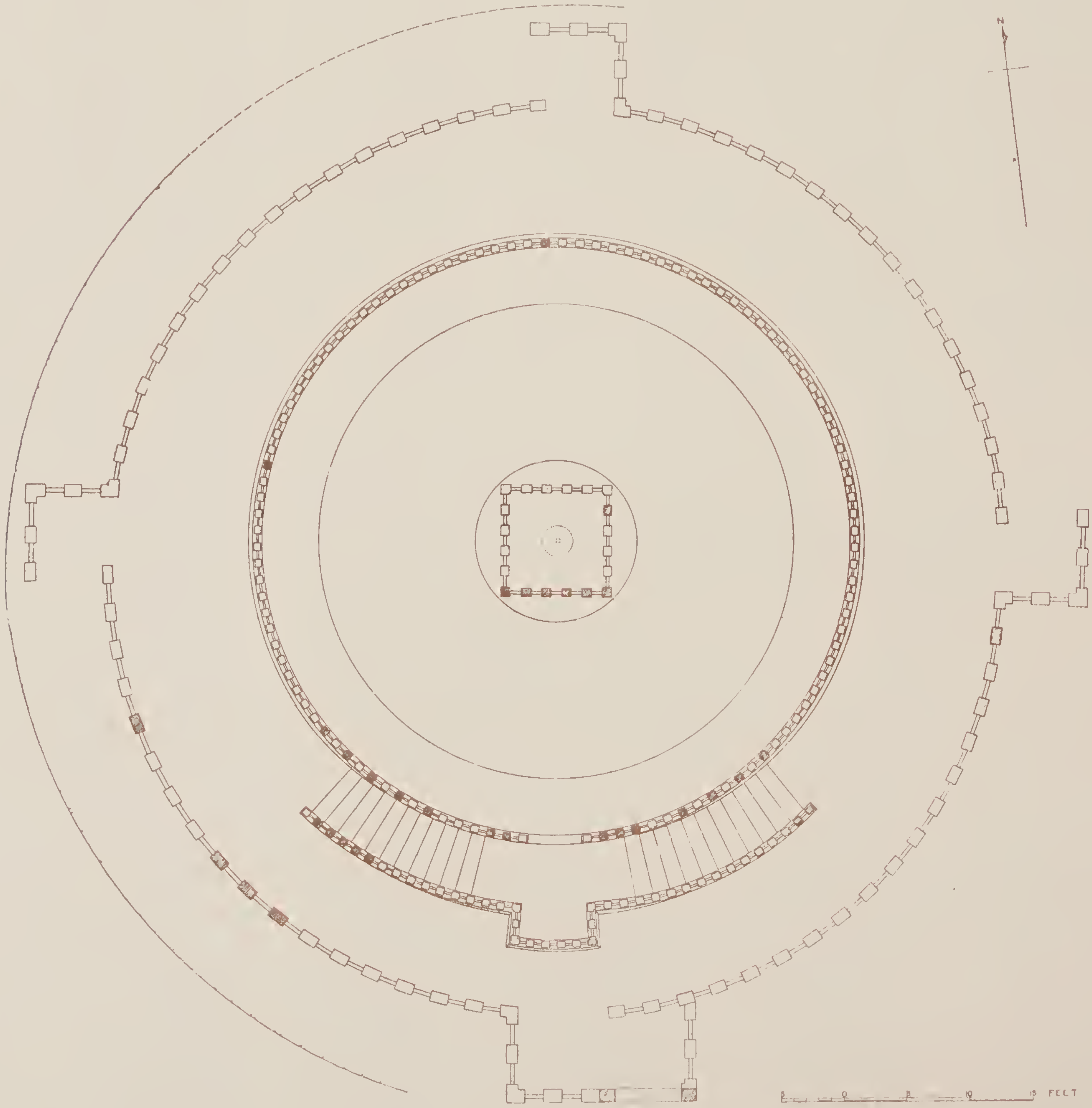
f g h

i j

c.e RELIEFS ON BERM BALUSTRADE — j SPECIMEN OF STAIRWAY BALUSTRADE



(a) ELEVATION.



(b) PLAN.

PLATE 92

a-b. ELEVATION AND PLAN OF STŪPA 3

The form, construction and history of this monument are discussed on pp. 41 and 42. As regards the shape of the dome, see the remarks made on Stūpa 2 (Pl. 71). The few balustrade pillars that have survived are distinguished, as usual, by darker shading. Altogether they number no more than 35, *viz.*, 5 of the ground balustrade, 7 on the stairway, 16 on the berm, and 7 on the summit.

At this Stūpa there was only one carved toraṇa, which stood in front of the south entrance. From the style of its carvings it appears to have been erected somewhat later than the toraṇas of Stūpa 2, *i.e.*, in the closing years of the last century B.C. To about the same period also belongs the ground balustrade of this Stūpa. The body of the building, on the other hand, and the smaller balustrades are referable to about the middle of the 2nd century B.C. (p. 43).

PLATE 93

STŪPA 3

a. View of Stūpa 3 from South.—In this illustration, Stūpa 3 is shown as restored by Sir John Marshall out of the heap of ruins seen in the background of Pl. 95. For the state of the monument in 1851, when it was opened by Cunningham and Maisey, *cf.* Cunningham, *The Bhilsa Topes*, Pl. XXII.

To the right of the picture, in the distance, may be seen the remains of Stūpa 4, which was past rebuilding; to the left, the only surviving fragment of the ground balustrade which was still *in situ*. The body of the stūpa is composed of heavy unwrought blocks of stone mixed with broken spalls and faced with ashlar; between it and the masonry of the raised terrace round the base there was no bond, the latter having been added, as the terraces of Stūpas 1 and 2 were also added, after the body of the structure was complete (p. 41 and n. 1). The relic-chamber, which was found intact by Cunningham, was on a level with the terrace berm (p. 44).

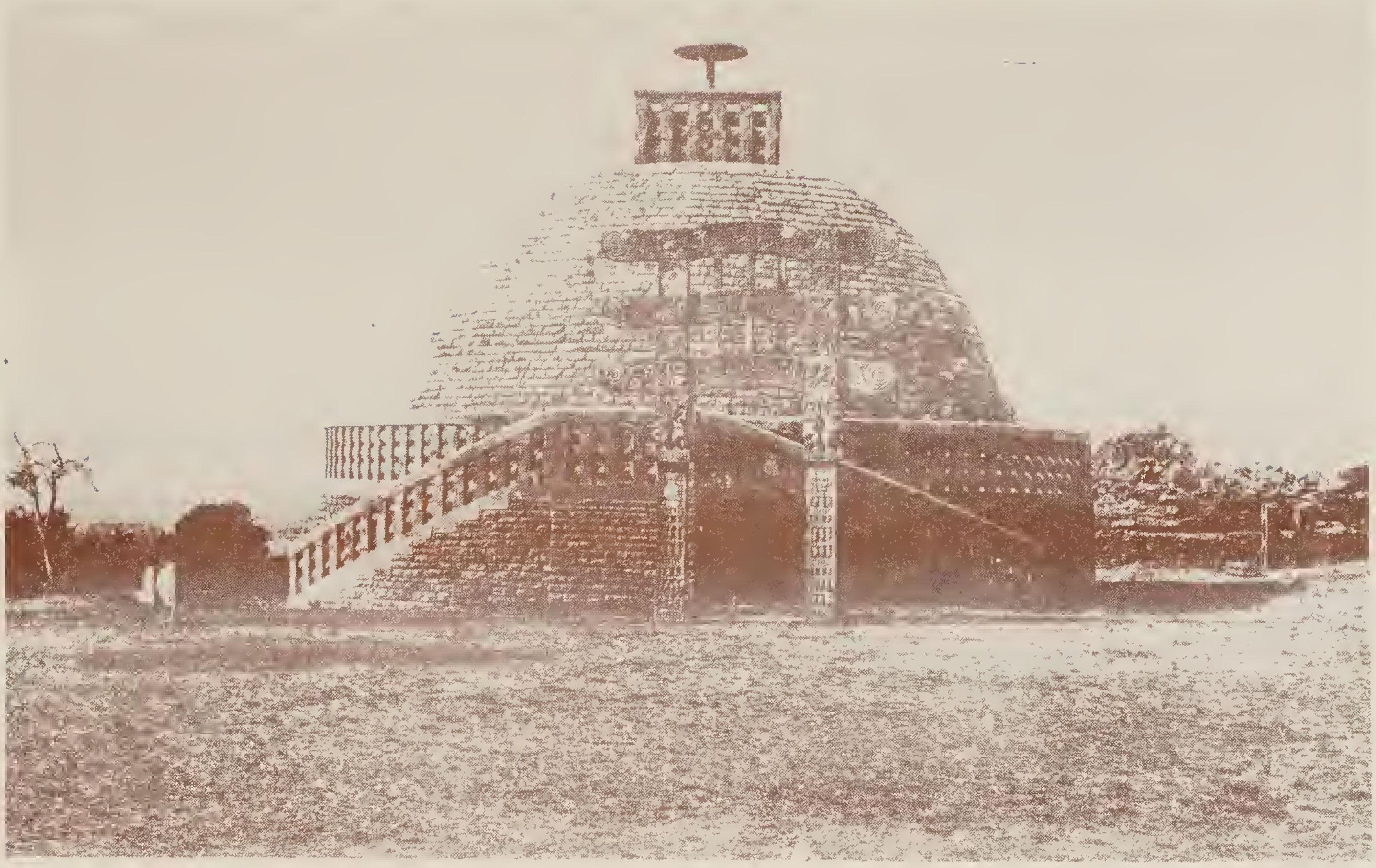
For the age of the stūpa, its balustrades and *toraṇa*, see Pl. 92.

b. The threshold of the *toraṇa* has been treated as a pillar of the ground balustrade, unless we prefer to say that one of these *stambhas* has been used for the threshold. The central medallion consisted of four *nandipadas* or taurines mounted on the same *cakra*, with lotuses around; each of the tricuspid ornaments held, it would seem, two *haṁsas*, one on each side of the central point.

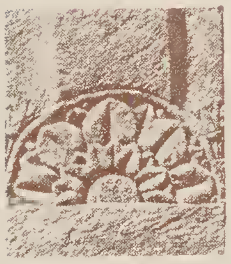
c, *d*, *e*, *f*.—Pillars or fragments of pillars from the ground balustrade. Notice how the rosettes and half-rosettes of *padmas* have their pericarps encircled by an aureole of stamens and are framed in blue lotuses (*utpala*).

g and *i*. Corner pillars on the landing of the berm; hence the rectangular form of their panels. The decoration of *g* is divided into two parts. Below, a row of lotuses framed between two rows of rosettes (*cf.* Pls. 50*b* and 83, no. 44*c*) alternating with *utpalas*; above, an attempt at representing the third Great Miracle, for which it lacks only the essential—namely, the Wheel of the First Sermon. Above the rounded roof of an apsidal temple, between two high umbrellas and two garlands, rises the Indo-Persian column on which the *dharma-cakra* ought to have been shown; by a whim of the sculptor's, the capital is composed of two elephants and two lions (*cf.* Pl. 74, no. 5*a*). The temple appears to be of the same form as Temple 18 (pp. 52-55).—The decoration of *i* comprises: at the bottom, a Lotus Tree; in the middle, a *makara*-elephant spouting forth a lotus plant on which are two *haṁsas* face to face (*cf.* Pls. 37*b* and 50*c*); and, at the top, the fourth Great Miracle represented by a very archaic-looking stūpa, the top of which served as a model for the restoration of the monument which it decorated.

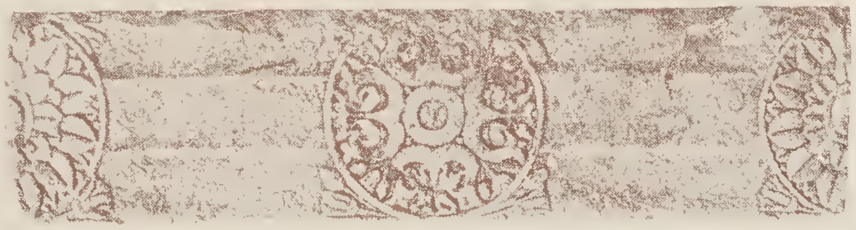
h. Specimen of the berm balustrade. With its *stambhas* uniformly decorated with the lotus, and its *sūci* bare, this balustrade goes back to the archaic pattern which we have presupposed (p. 171 and *cf.* Pl. 73).



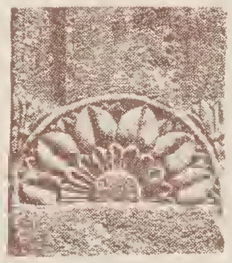
a. VIEW FROM SOUTH



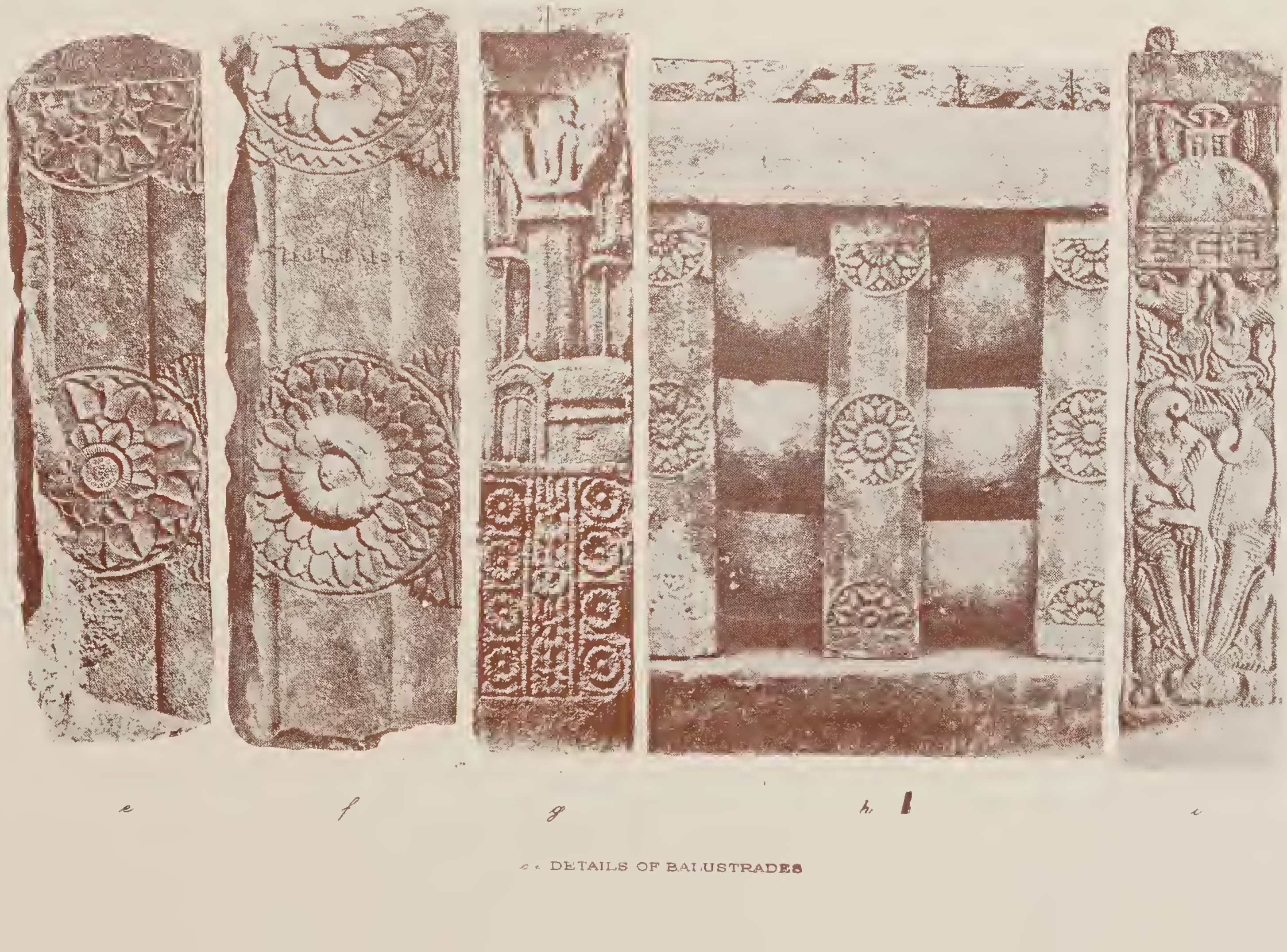
c



b. THRESHOLD OF GATEWAY

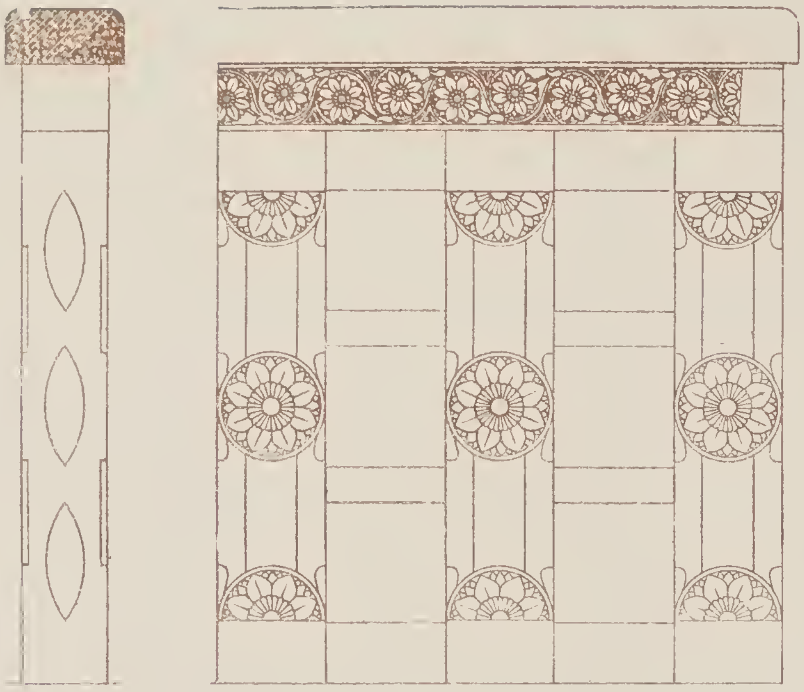


d

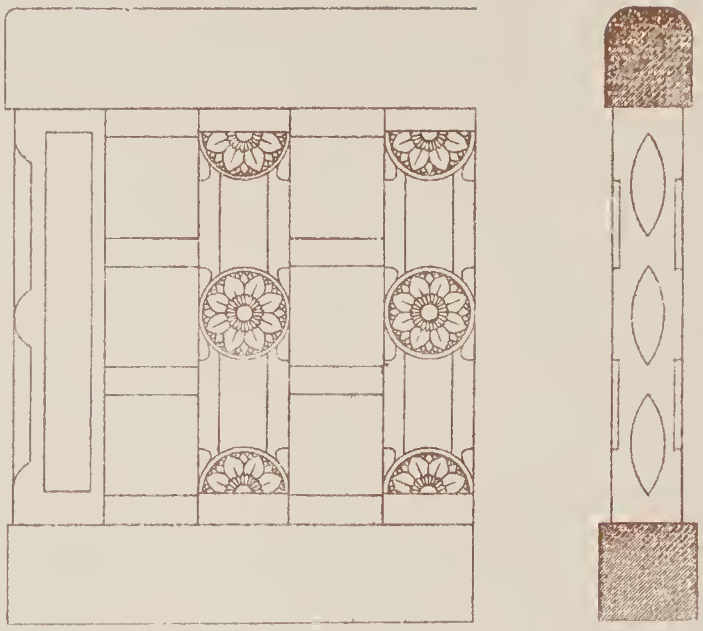


e *f* *g* *h* *i*

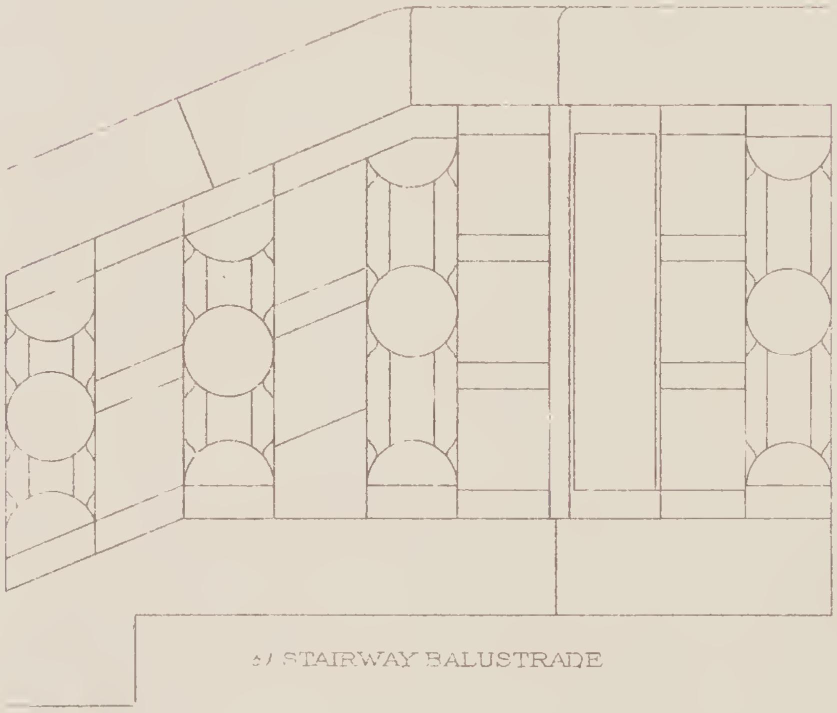
e–i. DETAILS OF BALUSTRADES



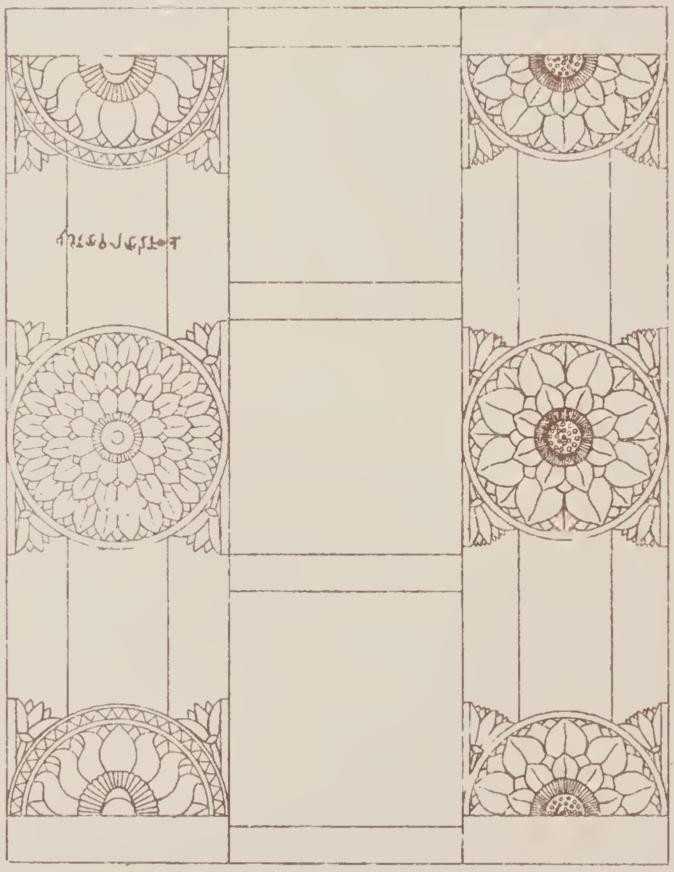
(a) HARMIKA BALUSTRADE.



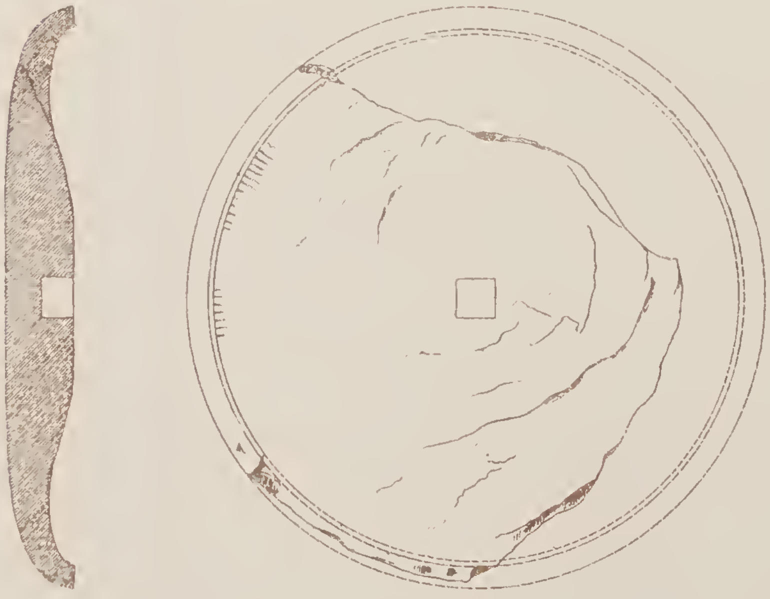
(b) BERM BALUSTRADE



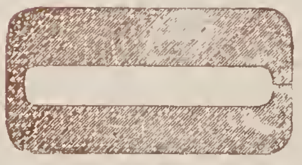
(c) STAIRWAY BALUSTRADE



(d) GROUND BALUSTRADE



(e) UMBRELLA



(f) RELIC BOX.

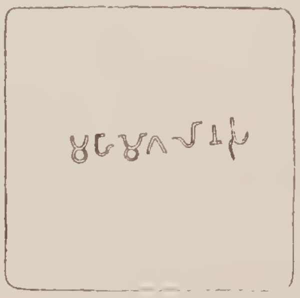


PLATE 94

a-e. The balustrades and umbrella of Stūpa 3 are discussed on pp. 41-43. Here, we need only remark that the decoration of the pillars of the harmikā balustrade is unusual. In the case of Stūpas 1 and 2 (Pls. 7*d* and 72*d*), they are severely plain, only the coping in the latter one being enriched, as here, with a band of lotus rosettes.

The stairway and berm balustrades closely resemble those of Stūpas 1 and 2, but apart from the pillar illustrated in Pl. 93*g* and *i* which was a subsequent addition, their carvings appear to have consisted of lotus medallions only.

As regards the relic-box shown in Fig. *f*, see p. 44 and n. 1. The two caskets found in this stūpa (p. 44) are illustrated in Cunningham, *The Bhilsa Topes*, Pl. XXII.

PLATE 95

STŪPA 3: FRONT FACE OF GATEWAY

The principal point, which comparison with the four *toraṇas* of Stūpa 1 places beyond a doubt, is that, in the course of restoration in the last century, the upper lintel was set up back to front. Originally the facade, according to the invariable rule, presented the symbols of the seven Mānushi-Buddhas, here distributed over two lintels, *viz.*, two *bodhi-drumas* on the top lintel (*cf.* Pls. 99 and 101, 1) and two *bodhi-drumas plus* three *Parinirvāṇa* stūpas on the middle lintel. The bottom lintel showed Indra's paradise. Notice how the serpentine coils of the two *Nāga-rājas* sitting on the extremities of the middle section are supposed to continue through to the end-volutes, which, for once, are joined to the rest of the decoration.

In the same connection we may notice that the design of the bottom false-capitals is the only one of its kind. Instead of two animals back to back, with or without riders, it presents a single personage grappling with a *makara*, whose coils are intertwined with those of the Nāga-serpents.

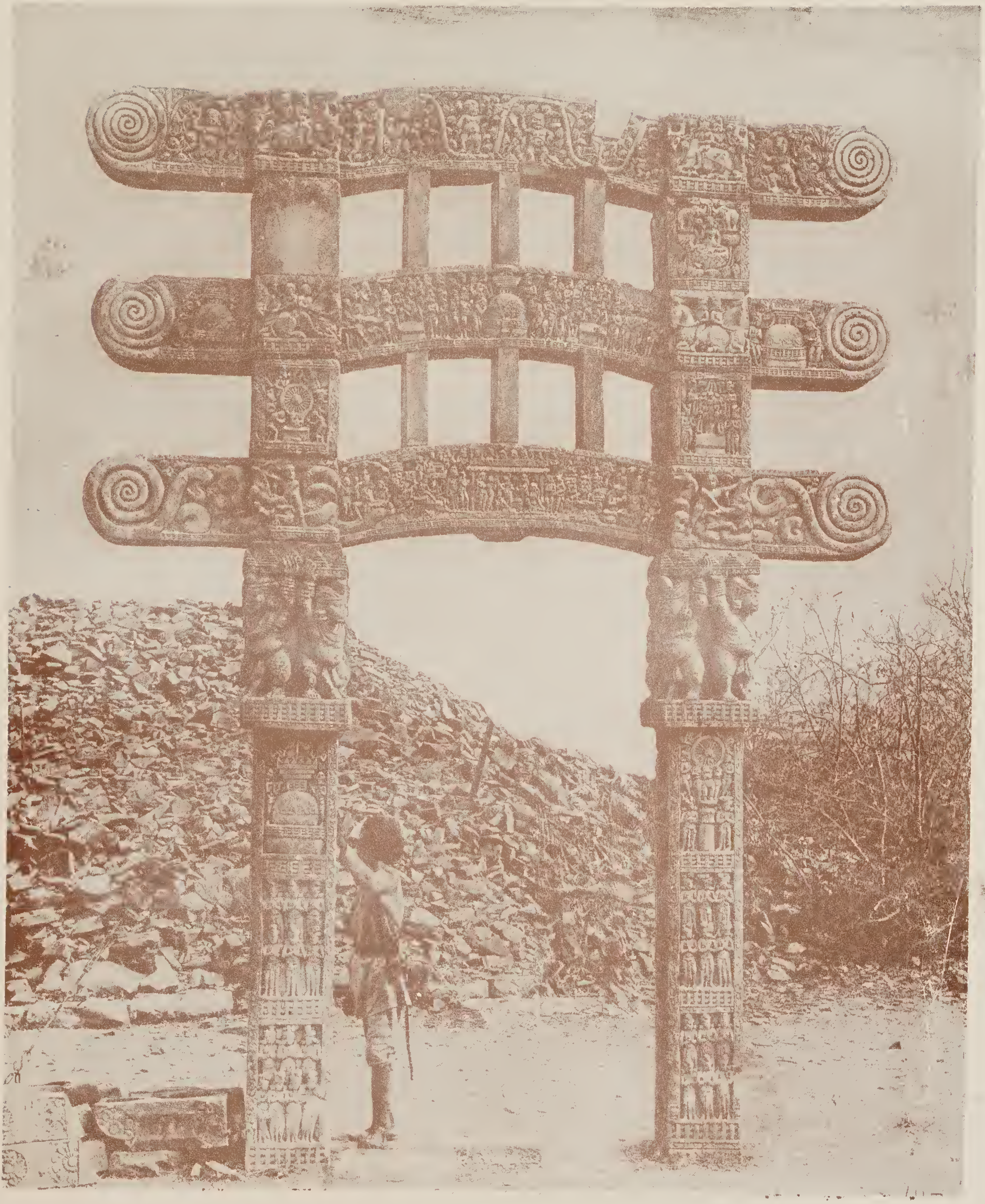
The dies are as usual devoted to the Great Miracles, and we see the first three here. One die, however, is missing; one of its two carved faces seems to have gone to the Berlin Museum für Völkerkunde with the Leitner Collection (No. I. C. 34. 681; *cf.* E. Waldschmidt, *Grunwedels Buddhistische Kunst in Indien*, Part I, 1932, p. 119 and fig. 61); it represents the last Great Miracle.

On the capitals the same dwarf-atlantes reappear as on the Western Gateway of Stūpa 1.

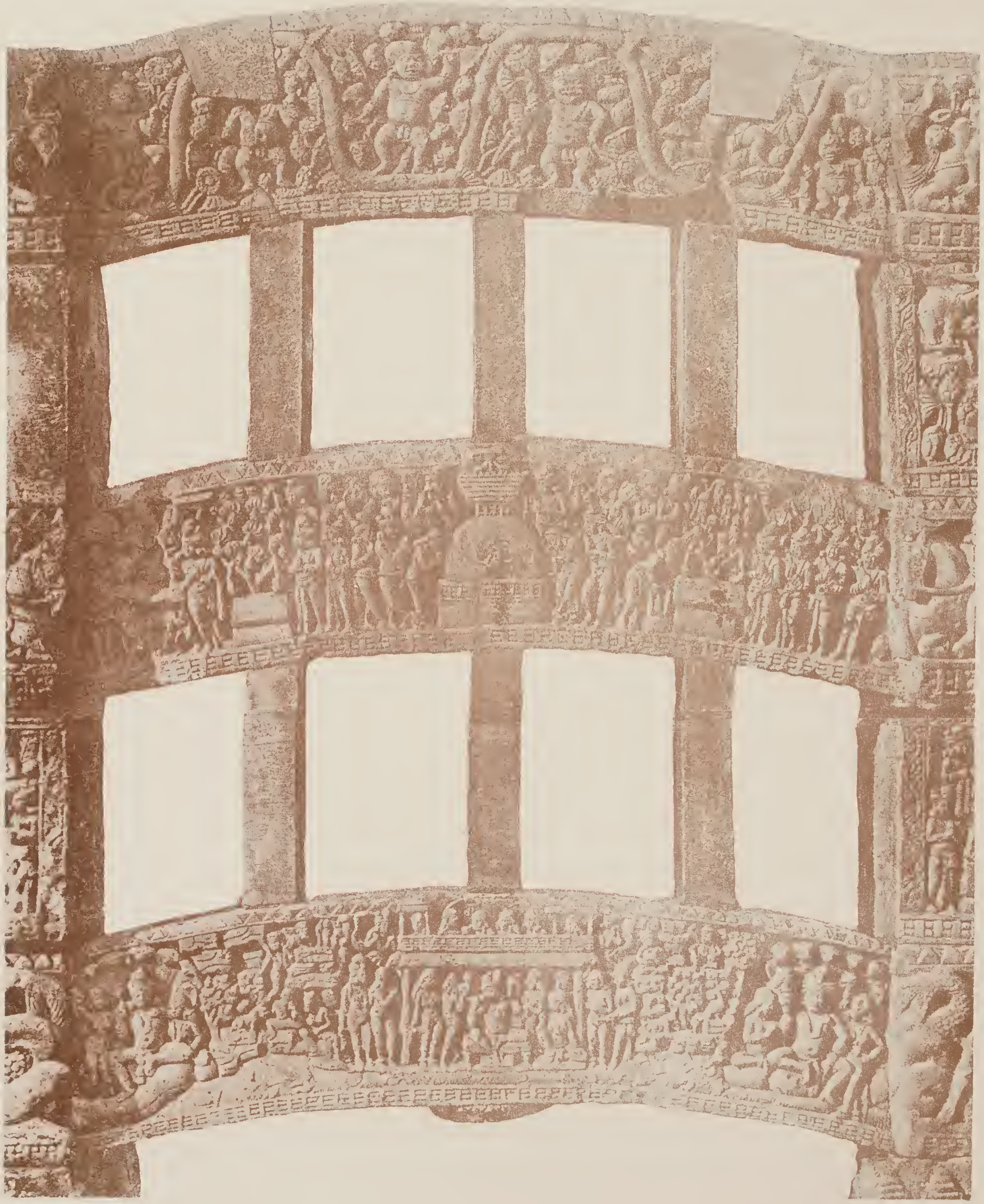
The poor ornamentation of the jambs (*cf.* pp. 147-8 and 237) contains only gods in tiers below symbolical representations of the third and fourth Great Miracles.

For the decoration of the threshold, see Pl. 93*b*.

On the left of the Gateway are seen fragments belonging to the stairway and terrace balustrades of Stūpa 3. Before its restoration (*cf.* Pl. 93*a*) this stūpa was nothing but the heap of loose stones which fills the back of this picture (pp. 41-43).



GATEWAY: FRONT (LOOKING SOUTH)



FRONT OF GATEWAY · MIDDLE SECTION OF ARCHITRAVES

PLATE 96

STŪPA 3: FRONT OF GATEWAY, MIDDLE SECTION

1. (*Back of*) *Top Lintel.*—The resemblance between this lotus creeper with its sprites and that on the bottom lintel of the Southern Gateway is most striking: but here there are no jewels, and the *kumbhāṇḍas* (as we have decided to call these grotesque *putti*) have no flowers coming out of their mouths as on Pls. 11, 3 and 100, 3; they are merely waving bunches of lotuses in each hand. The one on the left, less deformed than the others, is the familiar type of 'jungle-dweller' with a brush-shaped topknot; the other three heads extant even go one better for ugliness than the atlantes on the capitals, and try to look like the demons in Māra's army (*cf.* Pls. 29, 2 and 61, 3). For the Lotus Tree motif, *cf.* pp. 144-146.

2. *Middle Lintel.*—The *Parinirvāṇa* stūpa and the two *Sambodhi* trees which flank it, are part of a series of seven Mānushi-Buddhas, to be completed by the two trees on Pl. 100, 1, and the two tumuli on Pls. 97, 2 and 98, 2; altogether, this gives us once more 4 trees + 3 stūpas = 7 symbols of Buddhas. But here the difficulties begin. The old-fashioned artist of the top lintel (Pl. 100, 1), like the one who made the Eastern Gateway (Pl. 40, 1), has rightly given the place of honour to the bignonia of Vipaśyin and the *ficus religiosa* of Śākya-muni, that is, to the first and last Buddhas of the series; but he seems not to have consulted with his fellow-sculptor, the more up-to-date author of the middle lintel, since the latter has again brought out the bignonia of Vipaśyin on the right! Worse still: either the tradition was changing, or else the sculptor scorns it; for the second tree, on the left, is like none of those which, either at Bharhut or on the gateways of Stūpa 1, are devoted to the seven Mānushi-Buddhas; it is depicted as a mango-tree, and this unexpected treatment is deliberate, since it is repeated on Pl. 103*d* (*cf.* Pl. 16, 5). Moreover, the wider spacing of the seven symbols, thus distributed over two lintels, has automatically increased the number of their worshippers. We would draw special attention (*a*) to the palm-leaf fan brandished in the top left-hand corner by one of the female attendants, (*b*) to the two figures, one on either side of the central stūpa, holding in their hands a sort of cornucopia, with flowers coming out of the top—the first examples of their kind that have appeared among these reliefs; (*c*) to the worshipper on the left of the right-hand tree, who is bending down to take some garlands out of a basket.

3. *Bottom Lintel.*—For the general description, see pp. 229-30. Indra has his thunderbolt in his right hand (*cf.* Pl. 49) and the male figure on the right (in spite of the feminine breasts which an accidental light seems to give him) is his harpist, Pañcaśikha (*cf.* Pl. 35*b*1). On either side of the Vaijayanta palace are rocks studded with trees, hollowed with caves and haunted by lions, peacocks and genii; this landscape represents the Nandana-vana on the slopes of Mount Meru. For the horse-headed fairy on the left, who seems to be detaining a man by force, see Pl. 90, no. 86*b* and pp. 174, 181, 223, n. 1, 229; above this group is a 'jungle-dweller' armed with bow and quiver. On the right of the lintel we are left to guess at the presence of Hāritī and Pāñcika, seated not far from one another (*cf.* p. 245 and Pl. 103*e*). Notice the careful symmetry with which the attitudes of the two Nāga-rājas (left or right leg bent) and the arrangement of their two attendants (queen sitting and female servant standing) are reversed. In the waving waters of the river Mandākinī (or the lake Anavatapta?) are fishes, conches, a tortoise and a *makara*.

PLATE 97

STŪPA 3: FRONT OF GATEWAY, WEST END

1. (*Back of*) *Top Lintel.*—Though the decoration of the middle part of the lintel does not, properly speaking, continue on the projecting end, we have again a grotesque sprite (*kumbhāṇḍa*) running from left to right and waving in each hand a bundle of lotus creepers bearing leaves, flowers and buds (*cf.* Pl. 88, no. 73*b*).

2. *Middle Lintel.*—*Parinirvāṇa*-stūpa of the usual pattern and belonging to the series of the Seven Mānushi-Buddhas (*cf.* Pl. 96, 2).

3. *Bottom Lintel.*—The serpentine coils of the Nāga-rāja, extending beyond the false-capital, are partly submerged in the waters of the river Mandākinī before they end up in the volute which terminates the lintel. In the waters are swimming two otters (?), a tortoise, *makara* and fish (middle), two *haṁsas* and a water-sprite (top).

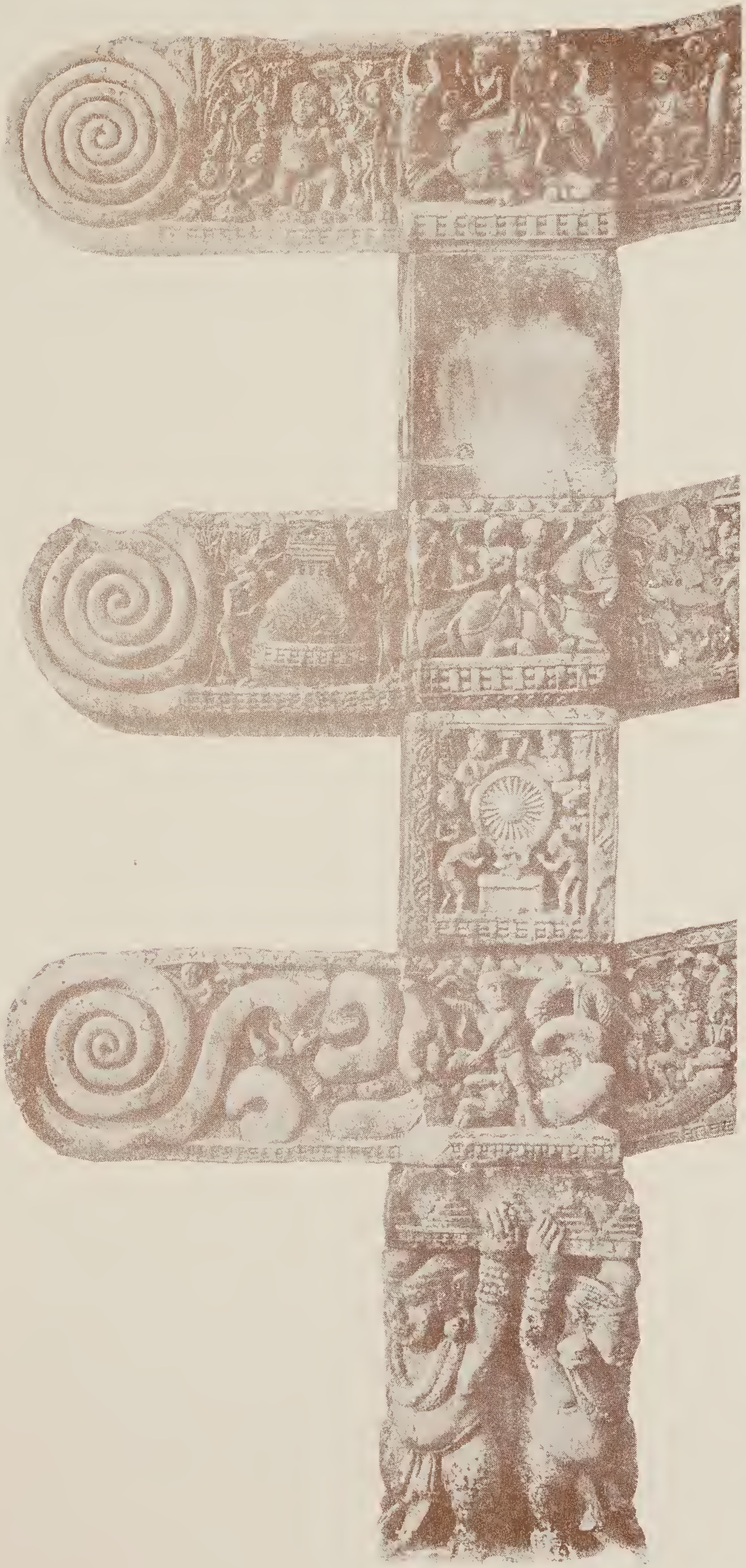
4. *Bottom Die.*—Only one die remains; it represents the miracle of the First Sermon between two couples of worshippers (*cf.* Pl. 103*b*). The Wheel of the Law (with 24 spokes) is sustained above the throne by the *triratna* device.

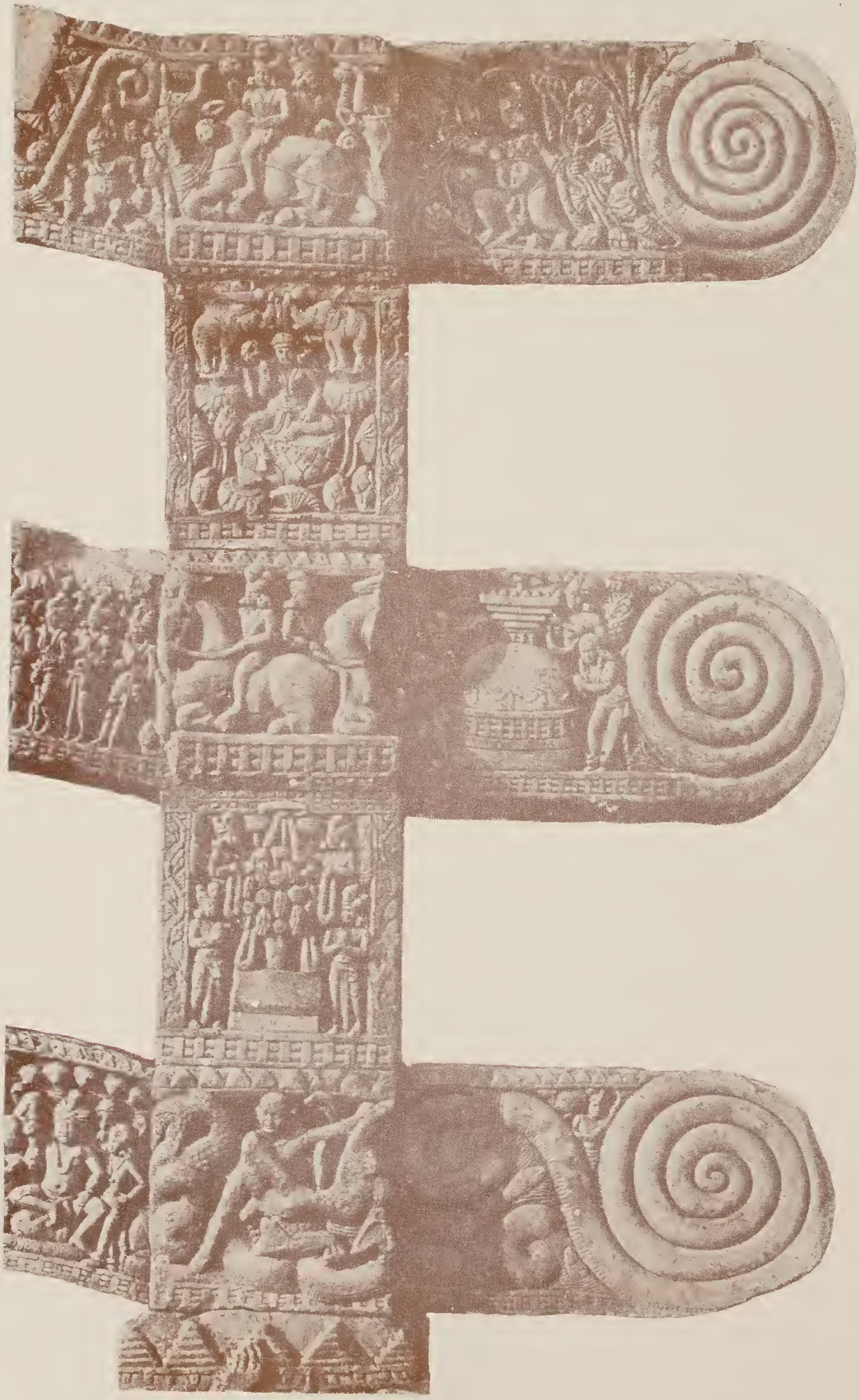
5. *Top False-Capital.*—Here we find again the two Indian humped bulls ridden by two Indian noblemen with flowers in their hands—the same that we have already seen on Pls. 16-17, 25, 27, 41, 43.

6. *Middle False-Capital.*—We recognize also the two couchant horses back to back of Pls. 12-13, 31, 33; but the two riders' bare heads and tunics make it clear that they are foreigners, and the horses, instead of having plain rugs on their backs, are provided with proper saddles, held in place front and back by straps, but (?) without a girth; this is a new feature.

7. *Bottom False-Capital.*—A wrestler clad in a close-fitting tunic of thick material, with high boots, and wearing round his head a fillet with flying ends (*cf.* the Mallas on Pl. 36*b*1) is twisting the head of a *makara* and forcibly opening its jaws with both hands, while he holds down its body under his right knee. The monster is putting out its tongue and its scaly coils are intertwined with the smooth serpentine body of the adjacent Nāga-rāja. This motif is not found elsewhere at Sāñchī, but we need not seek further than Mathurā for parallels (*cf. Art Gréco-bouddhique du Gandhāra*, fig. 94*a* or J. Ph. Vogel, *La Sculpture de Mathurā* (Ars Asiatica, XV), Pl. X*b*).

8. *Capital.*—See Pls. 99; 101, 9; 102, 6.





FRONT OF GATEWAY EAST END OF ARCHITRAVES

PLATE 98

STŪPA 3: FRONT OF GATEWAY, EAST END

1. (*Back of*) *Top Lintel.*—Same subject as on the west end (Pl. 97, 1); but here, for symmetry, the *kumbhāṇḍa* is going left.

2. *Middle Lintel.*—Stock stūpa (*cf.* Pl. 96, 2), almost exact copy of its fellow on the west side (Pl. 97, 2), but the male and female worshippers have changed places for symmetry.

3. *Bottom Lintel.*—The decorative elements (otters excepted) and their general arrangement are the same as on the other end of the lintel (Pl. 97, 3).

4. *Top Die.*—Intermediate version of the first Great Miracle: the Nativity, with Māyā seated between the two Nāga-elephants (*cf.* pp. 183, 197).

5. *Bottom Die.*—Stock illustration of the second Great Miracle, the *Sambodhi*, utilising once more the *pāṭali* or bignonia of Vipaśyin, a theme much favoured by our sculptors. Notice how carefully the garlands are rolled up on the wicker trays held by the winged genii.

6. *Top False-Capital.*—Same description as for its fellow on the west side (Pl. 97, 5). We may notice once more, since this is the last time we are to see these Indian bulls, the big rosettes under their ears, which served to fasten their collars (*cf.* Pl. 16, 6).

7. *Middle False-Capital.*—We here find again the two couchant horses back to back of Pl. 97, 6; but this time the riders are Indians, and consequently the horses have no saddles.

8. *Bottom False-Capital.*—Same theme as on Pl. 97, 7; but the same care for symmetry, which we have come across several times already, is responsible for reversing the attitudes of the *makara* and the wrestler.

PLATE 99

STŪPA 3: BACK OF GATEWAY

As we have already indicated on Pl. 95, the top lintel was evidently reset back to front; the two *Sambodhi* trees which decorate the middle section (between two decorative motifs imitated from the Eastern Gateway, Pls. 41 and 43, 2) must have figured on the front and been connected with the five symbols on the middle lintel to make up the series of the seven Mānushi-Buddhas. It follows that in the original state of the gateway, the backs of the lintels were adorned only with decorative patterns—all, by the way, copied from the *toraṇas* of Stūpa 1, namely:

Top Lintel: we have already indicated the relation of the lotus creeper with its *kumbhāṇḍas*, at present on the facade (Pls. 95-96), to that on the Southern Gateway (Pl. 11, 3).

Middle Lintel: the lotus palmettes combined with animals and men are a horizontal transcription of the vertical motif on the jambs of the Northern Gateway (Pl. 37), for which see also Pt. II, pp. 142-47.

Bottom Lintel: the middle section is pure plagiarism from the Southern Gateway (Pl. 11, 3); the scenes on the two ends are taken from the Southern (Pl. 12, 2) and the Northern (Pl. 34*b*2) Gateways. We may wonder why the ornamental motif on the middle section does not extend over the whole length of this lintel, as on Pls. 95-98, 1, and what the two 'pictures of paradise' are doing on the projecting ends. Our opinion is that these two last pictures were at first provided to flank Indra's Paradise on the facade (*cf.* Pls. 95-96, 3); when, as an afterthought, the sculptor's fancy suggested linking the serpenting bodies of the Nāgas to the volutes on the ends, he was compelled to banish these paradisal scenes from the facade and to carry them over on to the back, where they are quite unexpected.

The *dies* (we have already remarked that one is gone) are devoted to the three Great Miracles of the Nativity, the First Sermon and Last Decease.

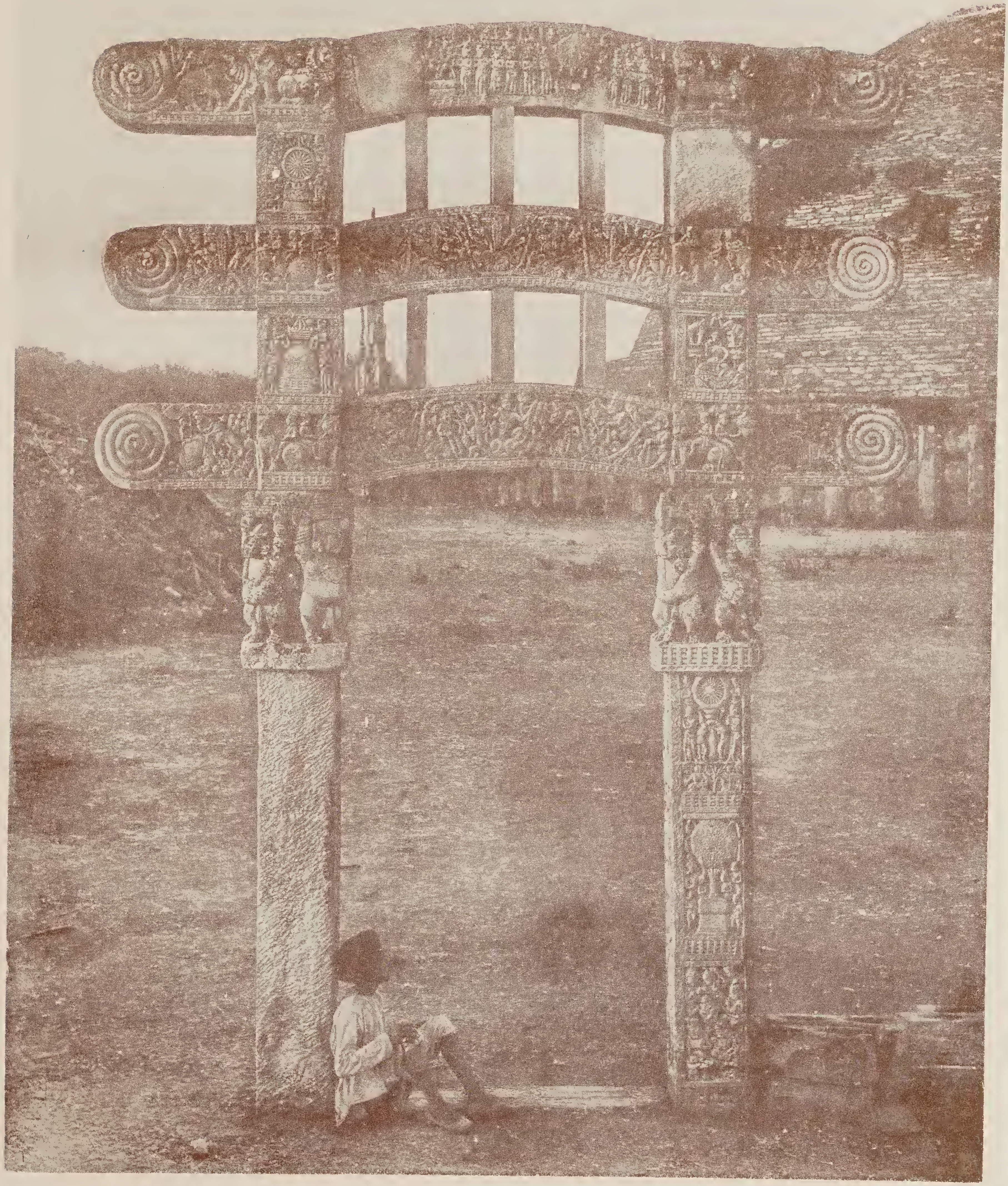
The *false-capitals* repeat in due order the winged lions of the Eastern (Pls. 41-44) and Western (Pls. 62-63) gateways; the elephants of the Southern (Pls. 16-17) and Western (Pls. 57-59) gateways; and the lions with riders of the Northern (Pls. 24, 26) and Eastern Gateways (Pls. 47-48).

Capitals.—The atlas-dwarfs are the exact reproduction of those on the Western Gateway (Pls. 57-59); only their expression is more passive, because the theme has become more stereotyped (*cf.* p. 141). We notice that they, too, are inserted between a balustrade and merlons.

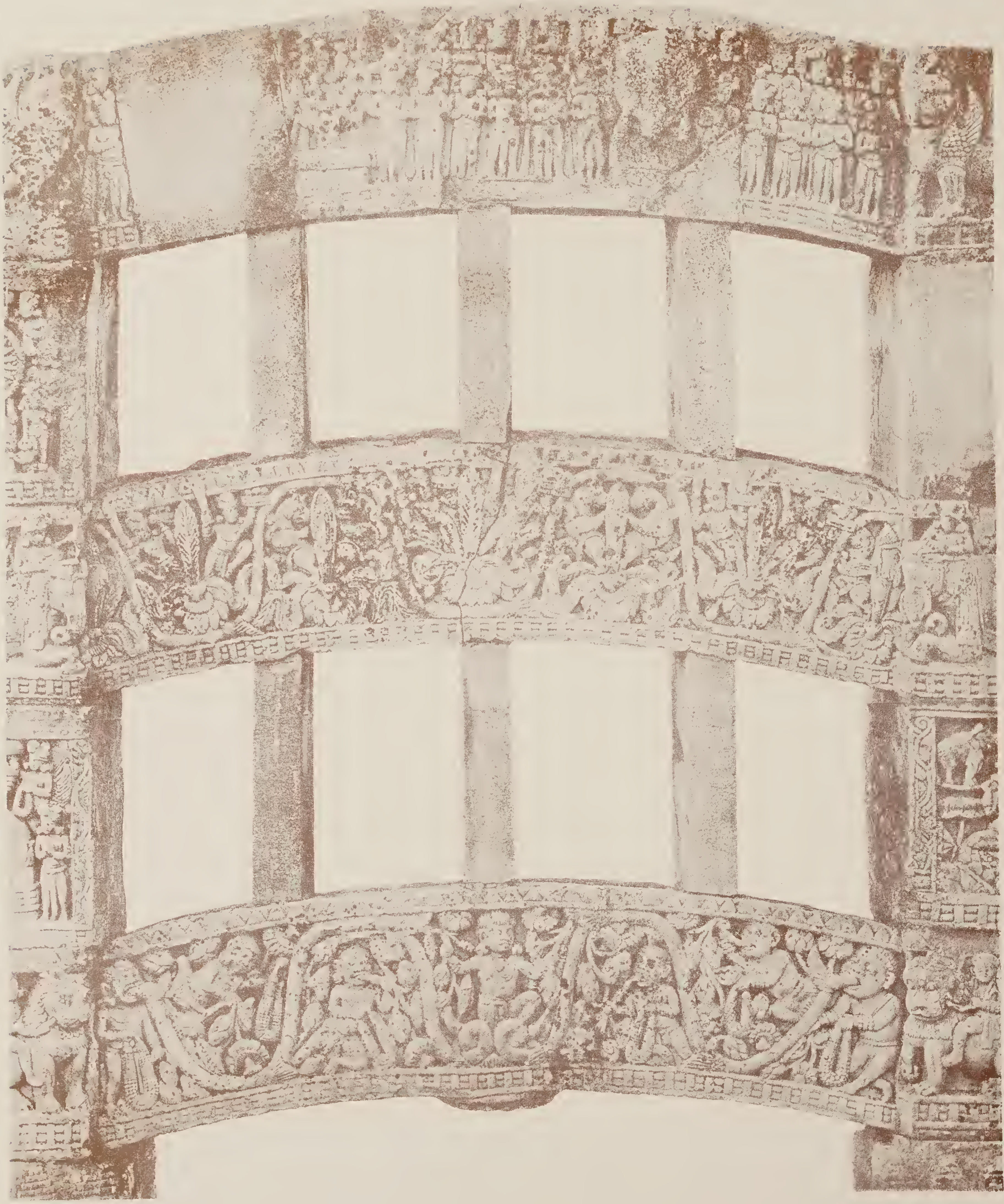
The north face of the *West jamb* shows two Great Miracles, the Enlightenment in the middle, and the First Sermon of Sākya-muni at the top: the bottom panel is of particular iconographical interest (*cf.* Pl. 103*e*).

For the decoration of the threshold, see Pl. 93*c*.

In the background, we see the balustrade, the Eastern Gateway and part of the dome (before restoration) of Stūpa 1.



BACK OF GATEWAY (LOOKING NORTH)



BACK OF GATEWAY MIDDLE SECTION OF ARCHITRAVES

PLATE 100

STŪPA 3: BACK OF GATEWAY, MIDDLE SECTION

1. *(Front of) Top Lintel.*—Thanks to the number of attendants lined up (there are no less than 16 of them in the foreground alone, and one notices how they are paraded in the style of Bharhut), two *bodhi-drumas* suffice to fill the whole length of the panel. On the left, we can identify at once the *pāṭali* or bignonia of Vipaśyin, the first of the seven Mānushi-Buddhas; on the right, in spite of its worn surface, we seem to be able to make out the *aśvattha* or *ficus religiosa* of Sākya-muni. We have already seen (Pls. 95-98) how the series of the seven Mānushi-Buddhas is completed on the facade of the middle lintel.

2. *Middle Lintel.*—As already stated (Pl. 99), the motif here is the same as on the jambs of the Northern Gateway (Pl. 37), but here the Lotus Tree is shown undulating across the lintel as on the Southern Gateway (Pls. 11, 3, and 19*a*), while in each of the embrasures formed by its undulations appear, alternately, pairs of Yakshas and lions or griffins rampant, starting up from the lotus flowers. The Yakshas carry drawn swords and trays of lotus buds or bucklers (*cf.* Pl. 37*b* and p. 145, note 2) as on the Northern Gateway. The lions and griffins (*cf.* Pl. 66*c*) are portrayed back to back with heads regardant.

3. *Bottom Lintel.*—Here the artist has cold-bloodedly copied the corresponding panel on the Southern Gateway (Pl. 11, 3) even to the details of the *kumbhāṇḍas*, full or half-length, with stalks of flowers coming out of their mouths and carrying heavy necklaces of pearls or jewels in their hands: only, instead of finishing his two stalks at the top of the lintel, he has stopped their spirals at the bottom, and in the extra embrasure thus left free he has put a seventh figure.

In the face of so much plagiarism we are forced to conclude that originality was now dead or rapidly dying in the workshops of Sāñchī—or rather, of the big neighbouring town of Vidiśā.

PLATE 101

STŪPA 3: BACK OF GATEWAY, EAST END

1. (*Front of*) *Top Lintel.*—This motif we have already seen on Pls. 41 and 43, 2: wild elephants feeding in the forest and indulging in their favourite game of tearing boughs off the trees. Here the old bull in the foreground is attacking a date-palm, behind which is a plantain.

2. *Middle Lintel.*—Repetition of one of the motifs in the middle section (*cf.* Pl. 100, 2). Nowhere can the objects in the left hands of the Yakshas (*cf.* Pl. 37*b*) be more distinctly seen.

3. *Bottom Lintel.*—Whether the scene takes place in an earthly or a celestial paradise (*cf.* p. 228-229), it represents *jala-krīḍā* or "aquatic sports". The hero of the day (*deva, yaksha* or king, as you please) is riding in the midst of his park (represented chiefly by a bignonia) through a lotus pond, astride the neck of an elephant. Behind him is seated a woman bearing his standard and hanging on by a rope attached to the girth, whilst one of his wives is dangling from the tail and another from the ear of the animal (*cf.* Pls. 12, 2; 34*b*, 2 and 79, no. 27*a*).

4. *Top Die.*—Stock illustration of the third Great Miracle—the First Sermon. This time the Wheel of the Law has only 20 spokes, but rests on the same device as before (Pl. 97, 4). It is set between two couples, both of the women carrying a tray or bouquet (?) and a ewer. Are these to be taken as donors or simply as a mechanical repetition of the usual worshippers and the hackneyed type of Sujātā?

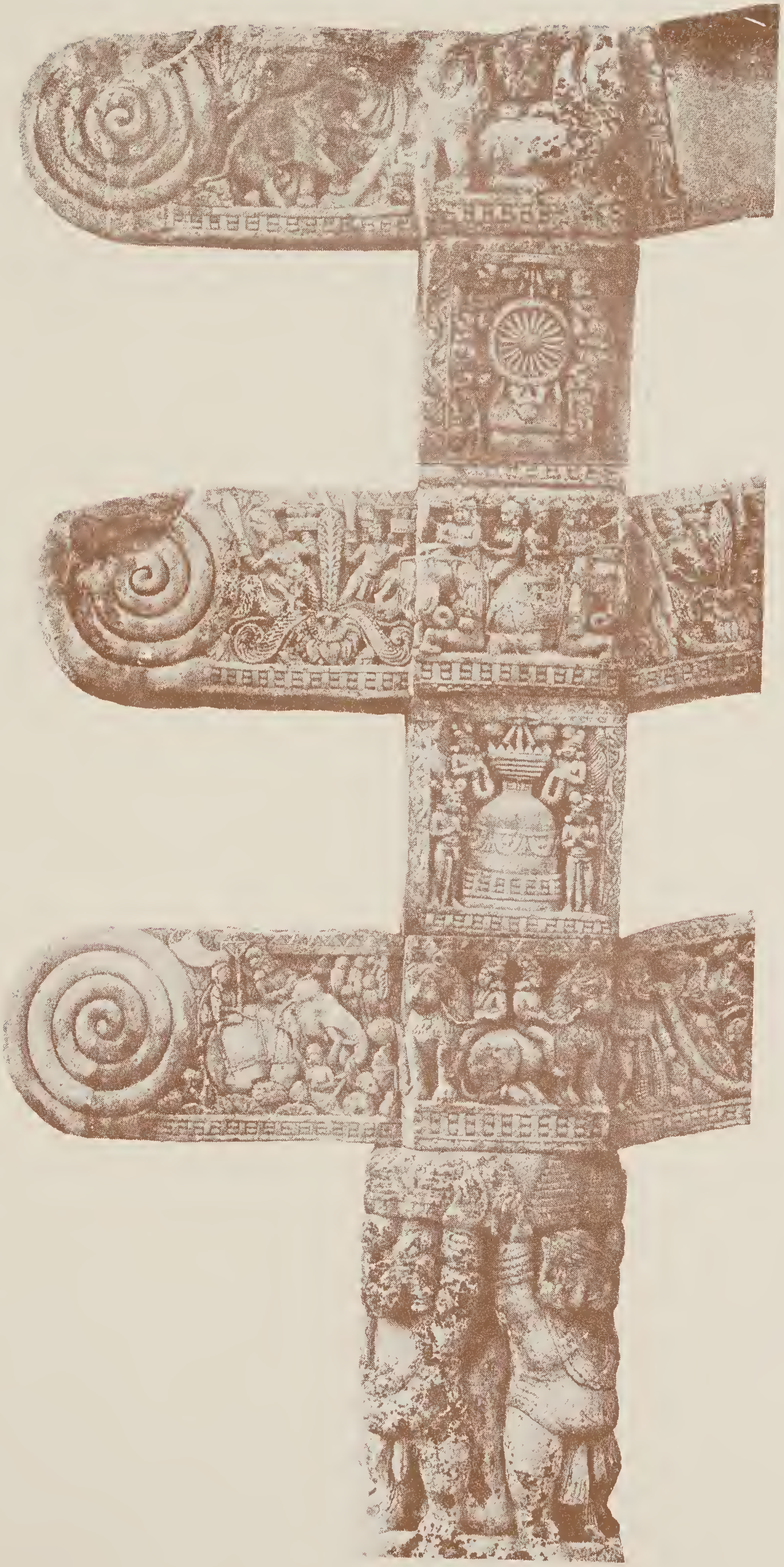
5. *Bottom Die.*—Stock illustration of the fourth Great Miracle, the *Parinirvāṇa*. The same remark as on Pl. 98, 5, holds good for the trays of flowers borne by the winged genii.

6. *Top False-Capital.*—Well-known motif of the three winged lions, one of them with his head and forefeet in the embrasure formed by the backs of the other two (*cf.* Pls. 41-44 and 62-63).

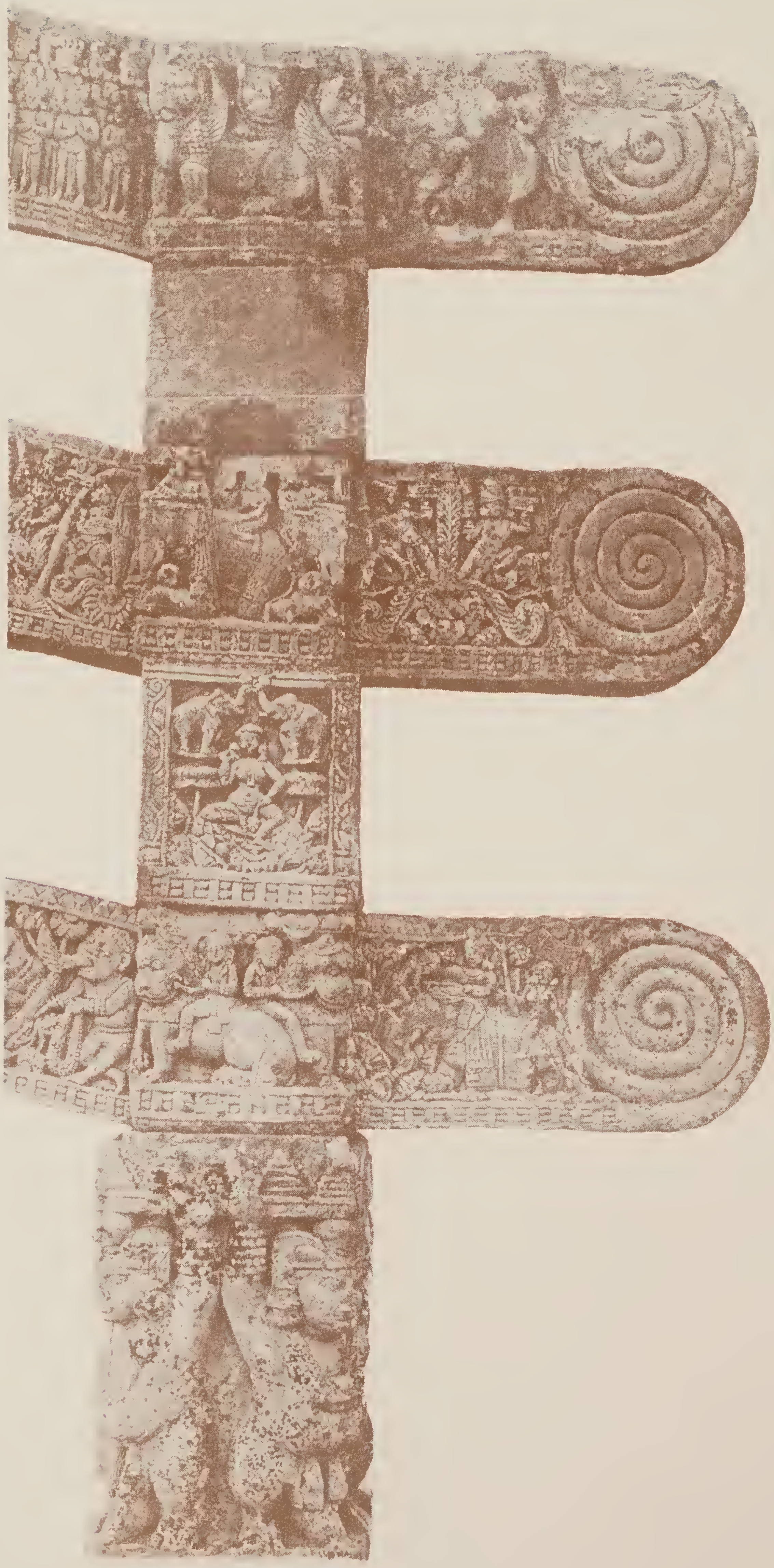
7. *Middle False-Capital.*—Motif of kneeling elephants back to back, already seen on Pls. 16-17, 57 and 59. Here, women are holding the umbrellas for the royal drivers.

8. *Bottom False-Capital.*—Lions seated back to back, similar to those on Pls. 24, 26, 47, 48. Here, the riders are Indian noblemen.

9. *Capital.*—There is nothing specially noteworthy in the stereotyped attitude and costume of the atlas-dwarfs, except perhaps the spiral ear-ring belonging to the one on the right (*cf.* Pls. 57 and 59).



BACK OF GATEWAY: EAST END OF ARCHITRAVES AND CAPITAL



BACK OF GATEWAY WEST END OF ARCHITRAVES AND CAPITAL

PLATE 102

STŪPA 3: BACK OF GATEWAY, WEST END

1. (*Front of*) *Top Lintel.*—Same motif as on the east end (Pl. 101, 1), but the worn state of the stone makes it impossible to determine the species of the tree being maltreated by the elephants.

2. *Middle Lintel.*—Same motif as on the east end (Pl. 101, 2). Here, too, in defiance of symmetry, the sculptor, more faithful to matter-of-fact reality than the author of Pl. 37*b*, has kept the sword in the right hands of his figures.

3. *Bottom Lintel.*—Same motif as on the east end (Pl. 101, 3). Here, however, the elephant is plunged more deeply in the pond. The bearer of the standard (which is decorated with bands in the form of S. Andrew's cross) is holding out her left hand to one of the two queens who is climbing up the animal's hind-quarters, whilst the chief himself is helping the other to scramble up its trunk, by putting his right hand behind the nape of her neck. As usual, the elephant browses placidly on among the lotuses.

4. *Die.*—It has already been seen (Pl. 95) that the top die on this side is missing. The bottom die presents a comparatively ancient, though much formalised, form of the first Great Miracle—the Nativity (*cf.* pp. 183, 197); observe the lotuses which serve as a stool for Māyā's left foot and as pedestals for the two Nāga-elephants.

5. *False-capitals.*—The themes are naturally the same as on the east jamb: at the top, the three winged lions; in the middle, the two elephants (there was no room left to put the umbrella in the attendant's hands); at the bottom, the lions, whose riders, this time, are not noblemen but jungle-dwellers with fillets and brush-shaped topknots. The one on the right is brandishing what ought to be a switch but looks in reality like a lotus flower.

6. *Capital.*—Still the same lifelessness in the atlas-dwarfs. One can detect hardly any point of difference, except in the treatment of the ornaments.

PLATE 103

STŪPA 3: PILLARS OF GATEWAY

As we have already said (pp. 147-148 and 237), the iconographical interest of the scenes on the jambs of the Gateway of Stūpa 3 is of the slightest, with the single exception of the bottom panel on the north side of the west jamb (*e*) first identified by Mme. E. Bazin-Foucher in *J. A.* (8 June, 1933); but we must follow the order of our plate.

Apropos of the first four faces (*a*, *b*, *c*, *d*) one and the same question arises: what identity are we to ascribe to the rows of worshippers lined up, as if on parade, in the representations of the Great Miracles? The fact that in *a* those in the first row at the bottom are pressing hard to show that they are four, indicates, if we are not mistaken, that the sculptor had it in his mind to place again, one above another, the various categories of gods, beginning with the four Lokapālas on the bottom floor (*cf.* Pls. 34*a*, 49, 51*a*). But this excessive zeal apparently serves only to confuse matters: for the hypothesis which the analogy of Bharhut (Cunn., Pl. 13*a*) and our Pl. 51*a* make by far the most probable is this: the balustrade, which in *a* and *b* divides the representatives of the divine hierarchy into two distinct groups, is meant to separate the gods of the lower heavens, still slaves to desire (*Kāma-avacara*) from the gods of the Pure Abodes (*Suddhāvāsa*). In the bottom compartment, all six storeys of the *Kāma-dhātu* (*cf.* Pl. 49*a*, *b*) would have one representative and one only (except in *a* where, as we have just seen, the sculptor's fancy made them seven); for symmetry in the top compartment the gods of the upper heavens likewise appear six in number, both in *a* and in *b*. Finally in *c* and *d* the sculptor, obliged to reserve the space necessary for the *dvāra-pālas* or guardian genii of the gateway, has been able to put in only two rows of three gods. All these figures are standing in the same attitude and turned out to one type.

The two Yakshas in *c* and *d* reproduce in more constricted form those on the Eastern Gateway (Pls. 50*a* and 52*b*): but the one in *d* is also holding a spray of bignonia flowers on his hip (*cf.* Pl. 36*a*; and see, also, p. 148).

The remaining reliefs will not take long to describe.

a. Stock illustration of the fourth Great Miracle—the *Parinirvāṇa*; the two garland bearers are supposed to be standing on the terrace of the stūpa but appear as if they were walking on a level with the top of the balustrade of this terrace (*cf.* Pl. 74, no. 3*a*).

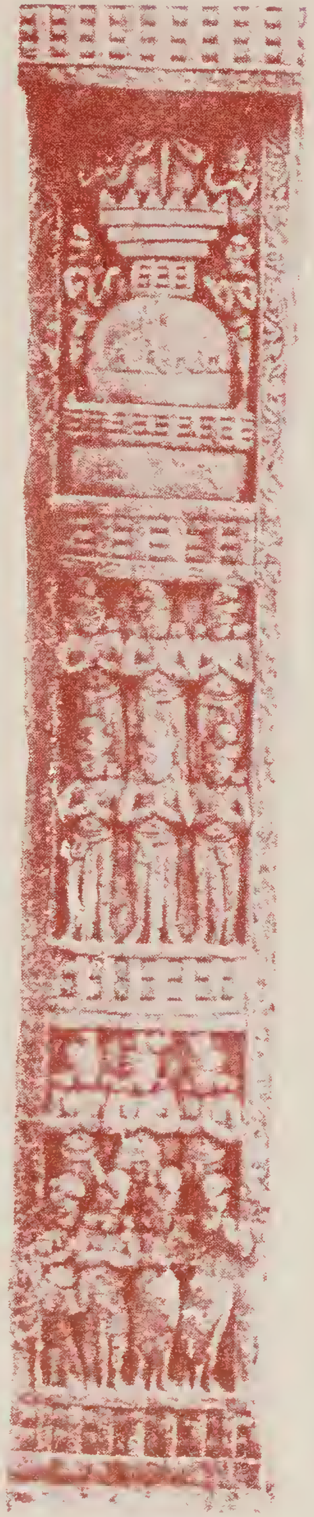
b. Stock illustration of the third Great Miracle—the First Sermon. The Wheel of the Law (here with 17 spokes) is perched on the lion-capital of an Indo-Persian column, obviously a poor reproduction of those of Aśoka at Sārnāth and at Sāñchī itself (*cf.* Pl. 107). The two worshipping couples (if, as it seems, they are human) are the king and queen on the right, and viceroy and his wife on the left, as on Pl. 97, 4.

c. Stock illustration of the second Great Miracle—the *Sambodhi*. Once more the *bodhi-druma* chosen is the bignonia of Vipaśyin. Notice the elegance of the praying couple.

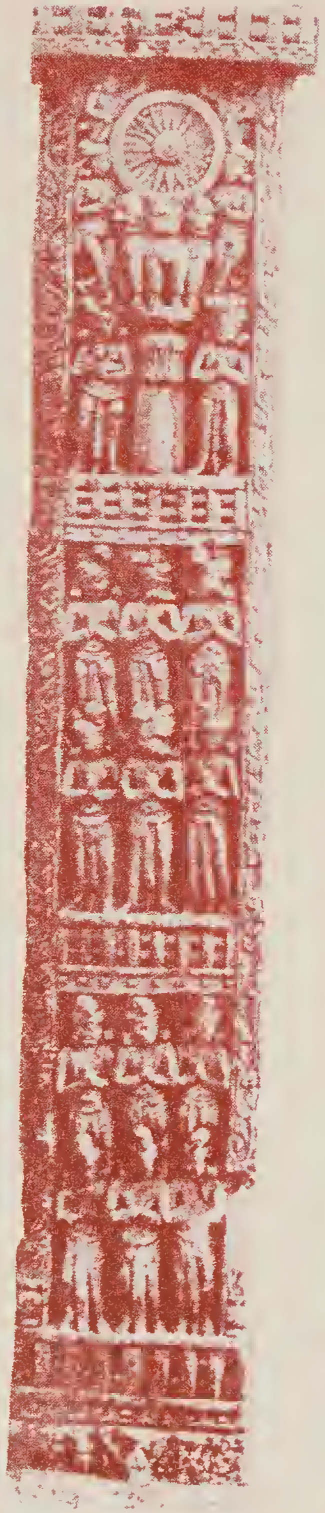
d. Another stock illustration of the second Great Miracle; but for the second time on this Gateway (Pl. 96, 2) we are surprised to find a mango-tree promoted to the dignity of *bodhi-druma*, shading the throne between the usual worshippers. As on Pls. 16, 5 and 96, 2, the question arises whether this is the tree of the Buddha Sikhin.

e. This side, already seen on Pl. 99, again gives us two clichés of Great Miracles. At the top, the First Sermon (the wheel has 27 spokes; the column has no lion-capital, but garlands are hanging from brackets, as in Pl. 74, nos. 3*a* and 5*a*); the six worshippers (two of whom are women) are, as usual, characterless. Six deer, grouped in threes on each side of a plantain, stress the locale of the Mṛiga-vana. —In the middle, the *Sambodhi* is apparently symbolised by the *ficus religiosa* of Sākya-muni, though one would have expected a more tapering leaf. The six worshippers (a man, a woman, three daughters and a son?) suggest a family of donors.—The bottom panel shows Pāñcika and Hāritī at home (*cf.* p. 245).

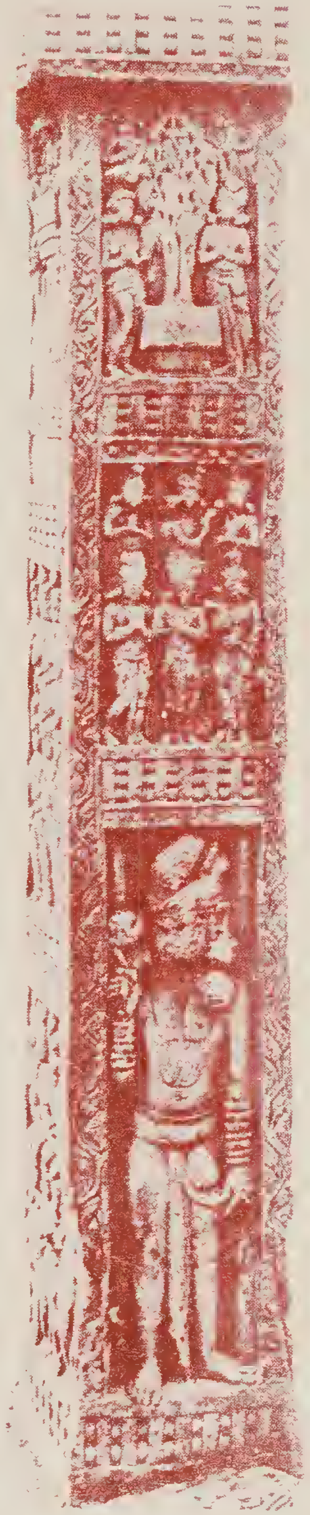
f. This garland of pink lotus rosettes framed in blue lotuses seen in profile, is copied directly from those on the Southern, Northern and Eastern Gateways (Pls. 19*e*, 23*b*, 50*b*, respectively).



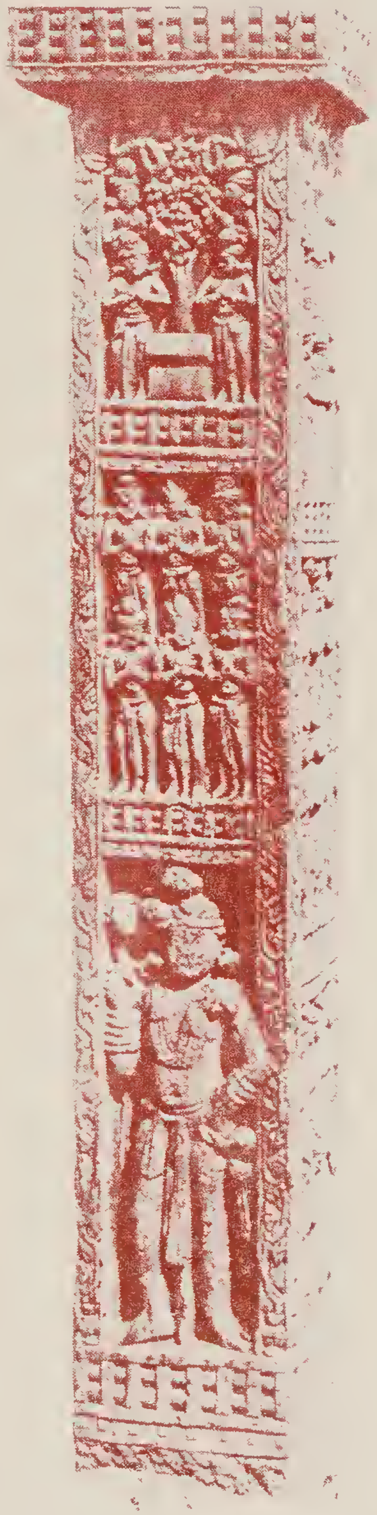
a WEST PILLAR
SOUTH FACE



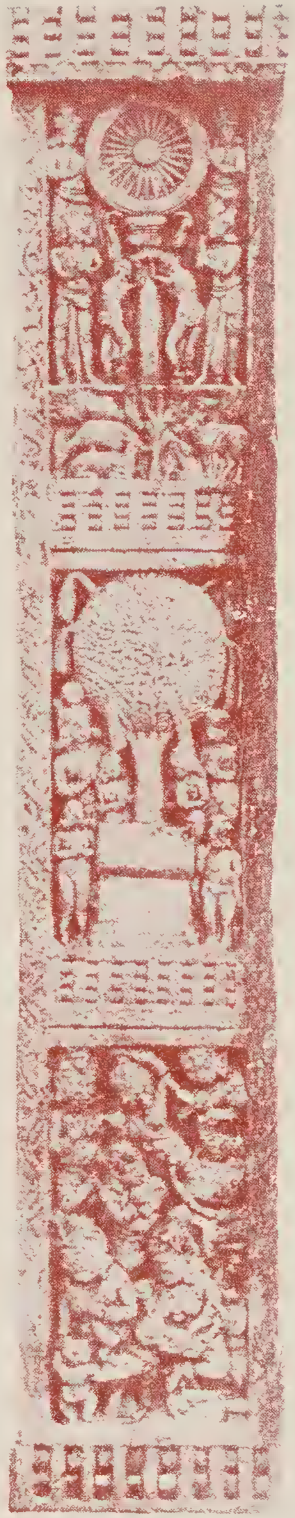
b EAST PILLAR
SOUTH FACE



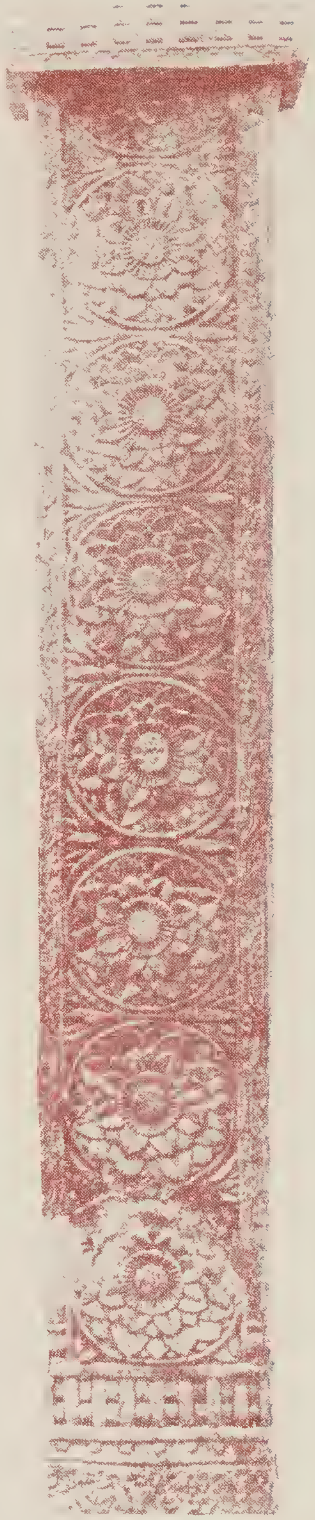
c WEST PILLAR
EAST FACE



d EAST PILLAR
WEST FACE

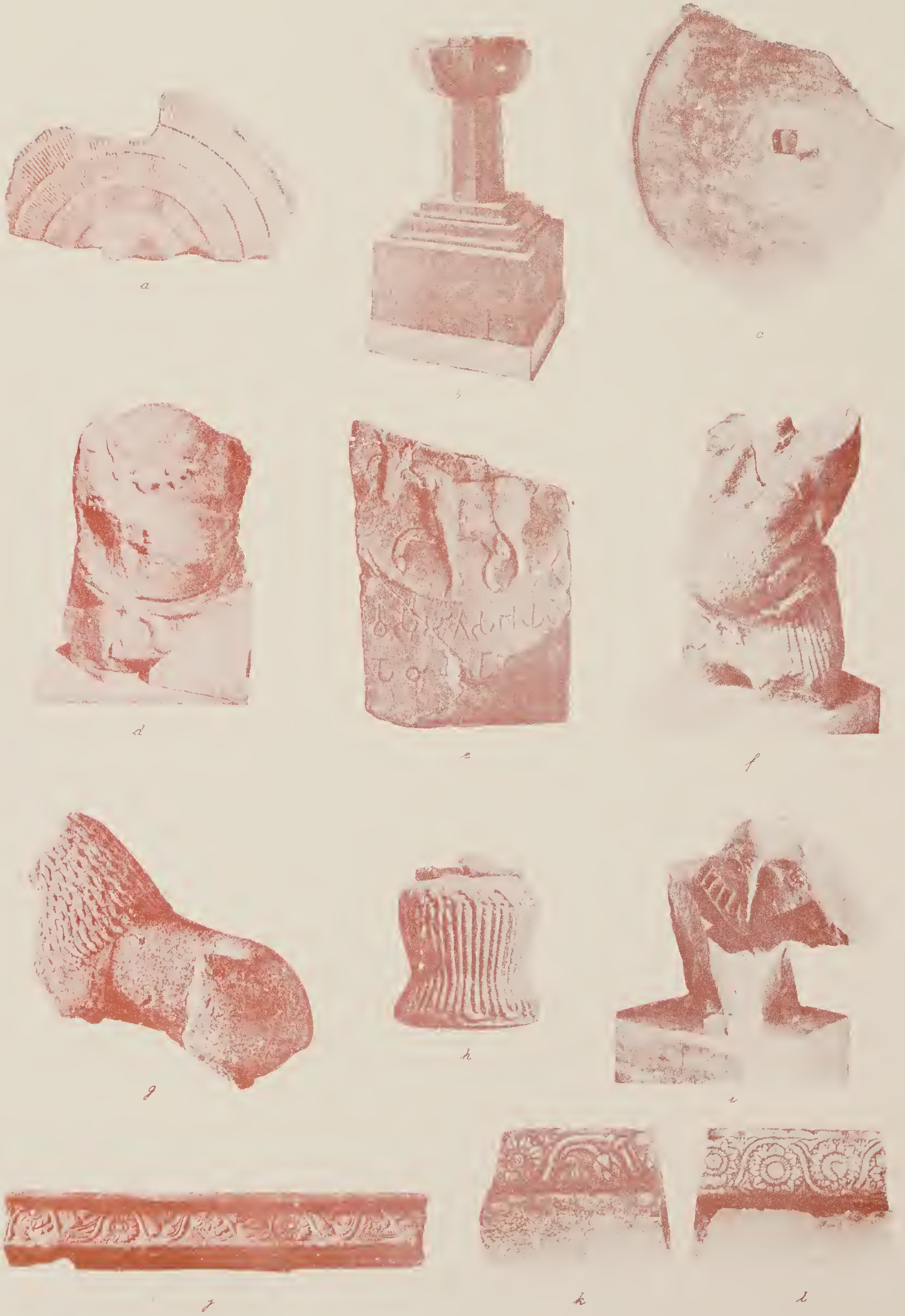


e WEST PILLAR
NORTH FACE



f EAST PILLAR
EAST FACE

GATEWAY



MISCELLANEOUS SCULPTURES OF THE EARLY SCHOOL

PLATE 104

MISCELLANEOUS SCULPTURES OF THE EARLY SCHOOL

a. One of several pieces of an umbrella (diam. 1′ 11½″) of highly polished Chunar sandstone. The underside is convex changing to concave near the outer edge; on it are four concentric bands with radiating ribs between; the upper side is plain. The umbrella, which is of typical Mauryan workmanship, was found in the debris on the east side of Stūpa 1, and probably belonged to the original brick stūpa built by Aśoka (p. 24). *Mus. Cat.*, A2.

b. Standard bowl (ht. 2′ 5¼″) of highly polished Chunar sandstone, pieced together from fragments and partly restored. It comprises a square moulded base and octagonal tapering shaft with delicately fluted sides, surmounted by a cup-shaped capital (also eight-sided), on which rested the bowl. The sides of the bowl are missing. This interesting relic dates from the Mauryan period; it was found near Temple 18 (p. 55). *Mus. Cat.*, A10.

c. Broken umbrella of dark purplish sandstone (diam. 3′ 5″), probably from the summit of Stūpa 3. On the underside are traces of radiating ribs.

d and *f.* Two torsos in the round of dwarf atlantes (*kumbhāṇḍa*), with arms upraised as if to support a superstructure. Height 2′ 0″ and 2′ 1″, respectively. They wear *dhotīs* with a loin band tied in front, and necklaces with three pendent charms, two in the form of *nandipadas.* These two figures may well have been the prototypes from which the *kumbhāṇḍas* on the capitals of the Western Gateway were copied (p. 140 and Pls. 57 and 59), but the copies seem very poor and clumsy efforts beside these vigorously modelled figures. They are referable to the Mauryan or Suṅga period. *Mus. Cat.*, 30 and 31.

e. Fragment of an inscribed balustrade pillar of light grey sandstone (width 8″), with the figure of a he-goat in the centre medallion. Below, is an inscription of two lines in early Brāhmī characters, No. 804 *infra* (p. 381). *Mus. Cat.*, A71.

g and *h.* Figure of a lion of grey sandstone, in the round (length 3′ 6″). It came probably from the top of the column which stood on a platform a little to the N.-N.-W. of Stūpa 2 (p. 82). Suṅga period. To the same column belongs also the bell-shaped lotus capital *h* (=Pl. 71*c*). For the capital, *cf.* Pl. 106*b*; and for the crowning lion, Pl. 108*c*.

i. This is the forepart of the elephant of grey sandstone (length 2′ 6″) alluded to on p. 68. It was found in Building 40, among the debris packed between the earlier and later structures, and may safely be assigned, therefore, to the Mauryan, or possibly pre-Mauryan period. Though rough and sketchy, the modelling is not without vigour. *Mus. Cat.*, A11.

j. Coping-stone (*ushṇīsha*) of buff-grey sandstone (length 5′ 7″), probably from the harmikā railing of Stūpa 4. On its outer face is an undulating lotus garland with birds here and there among the blooms (p. 45). *Mus. Cat.*, A69.

k and *l.* These are fragments of coping-stones belonging to harmikā balustrades. The latter (length 1′ 2½″) comes from Stūpa 3. From which monument the former comes, is not known; its length is 1′ 4″. Note that both these photos are, by error, shown upside down.

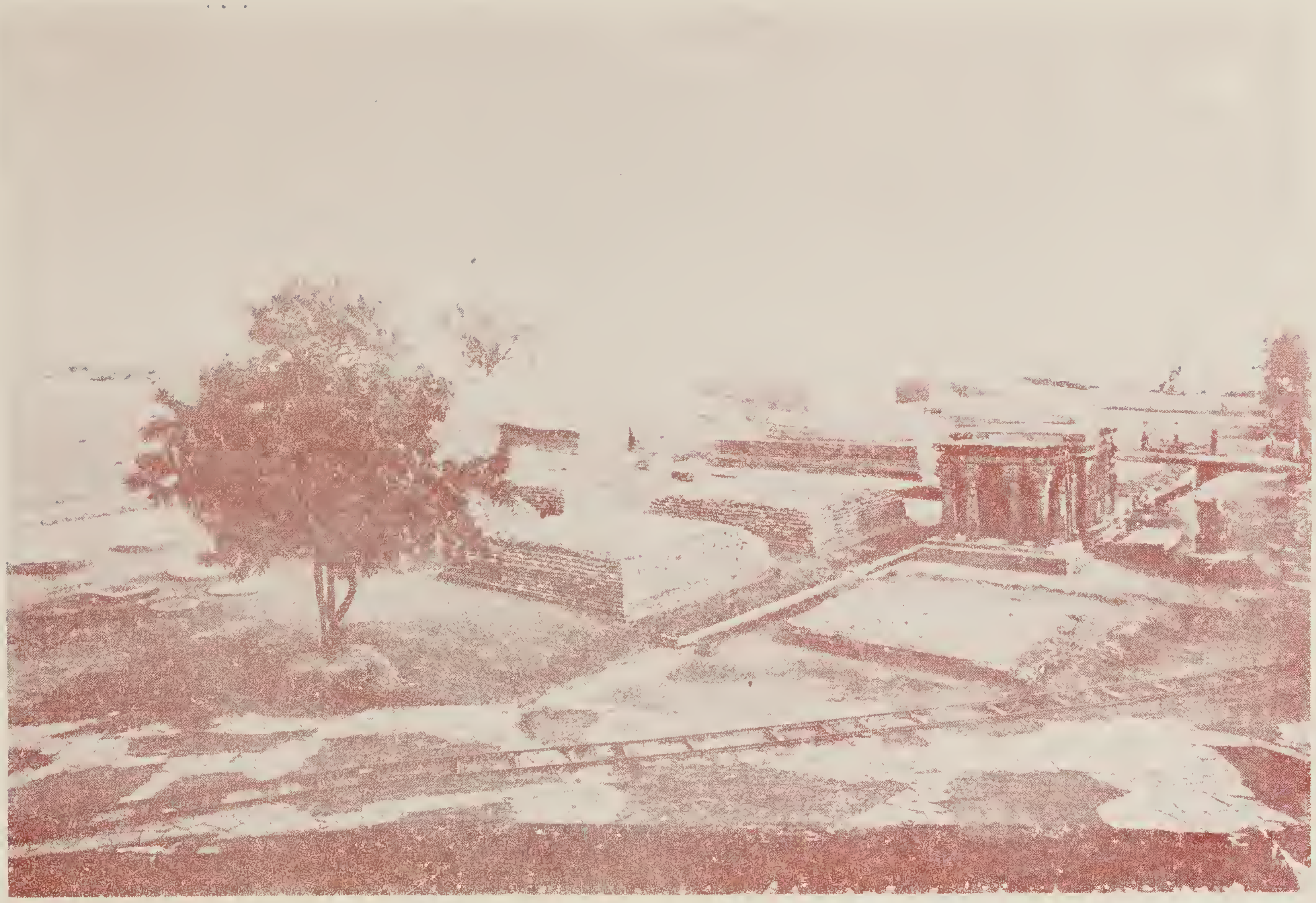
PLATE 105

a. Stūpas 11 to 16 and Temple 17 from the North-West. This picture is taken from the berm of Stūpa 1 and shows the top of its ground balustrade in the foreground. In the distance, to the left of Temple 17, appears the plinth of the pillared Maṇḍapa 40. To the right of Temple 17 is the lion-capital of Aśoka's column, standing on the temporary base provided for it prior to its removal to the museum.

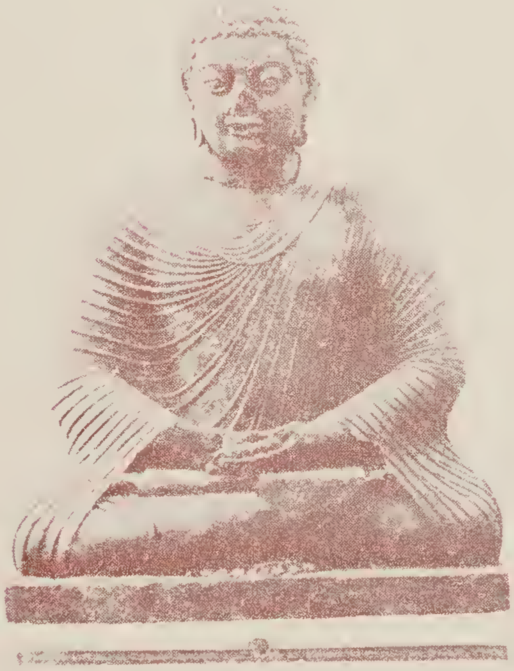
b. Image of Buddha of Mathurā sandstone, seated cross-legged in the *dhyāna-mudrā* (height 2′ 7½″). The head was found broken off and has been refixed. The figure wears a *saṅghāṭī* covering both shoulders; its lower border can be seen on the throne beneath the legs of the Buddha. On the palms is the wheel symbol (*cakra*); on the soles of the feet, the wheel and *triratna*. At the back of the head is a mortice-hole, about 1″ square, for the attachment of a nimbus. The image belongs to the Mathurā School, and is referable to the early Gupta period. It was found in the relic-chamber of Stūpa 14, where it had evidently been enshrined after removal from some older building. *Cf*. p. 47. *Mus. Cat.*, 19.

c. Pedestal of Mathurā sandstone (1′ 4″ wide) surmounted by the feet of a standing Buddha and, to his right, the lower part of an attendant figure. On the front face of the pedestal is a dentil cornice above, and a Persepolitan pilaster to either side; and, framed between them, a group of twelve figures, *viz.*, in the centre, a Bodhisattva seated in the *dhyāna-mudrā*; to the right of him, six male worshippers; to the left, five female. The male figures, both men and boys, wear long tunics of the Kushān pattern held in by a belt at the hips. The women wear *sārīs* and bodices. Some of the worshippers bear lotuses or other offerings; others hold their hands in prayer. On the base of the pedestal is an inscription (No. 829) written in Brāhmī characters of the Kushān period. The ruler Vashkushāṇa, mentioned in it, is not otherwise known, but there is little doubt that he belonged to the Kushān line, and it is evident from the style of the carving that he was not far removed in time from Vāsudeva. *Mus. Cat.*, A83.

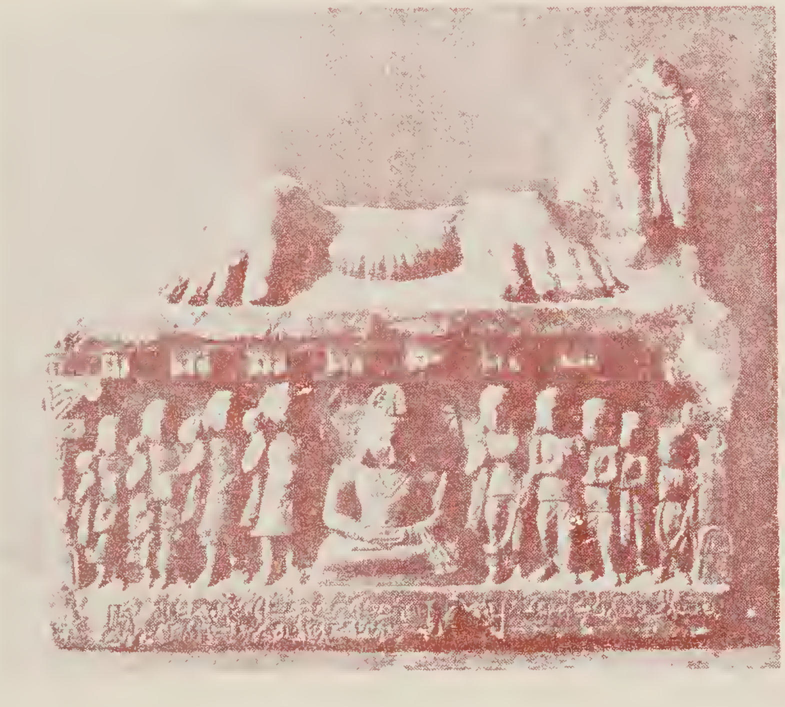
d. The reliquary here figured, made of two earthenware cups, one inverted above the other, was found in Stūpa 29. Inside it were a small piece of bone and a broken vase of Maurya or Suṅga date (*d*, 1), which no doubt had once held some holy relic (p. 48).



[illegible] TEMPLE [illegible] FROM NORTH WEST



b

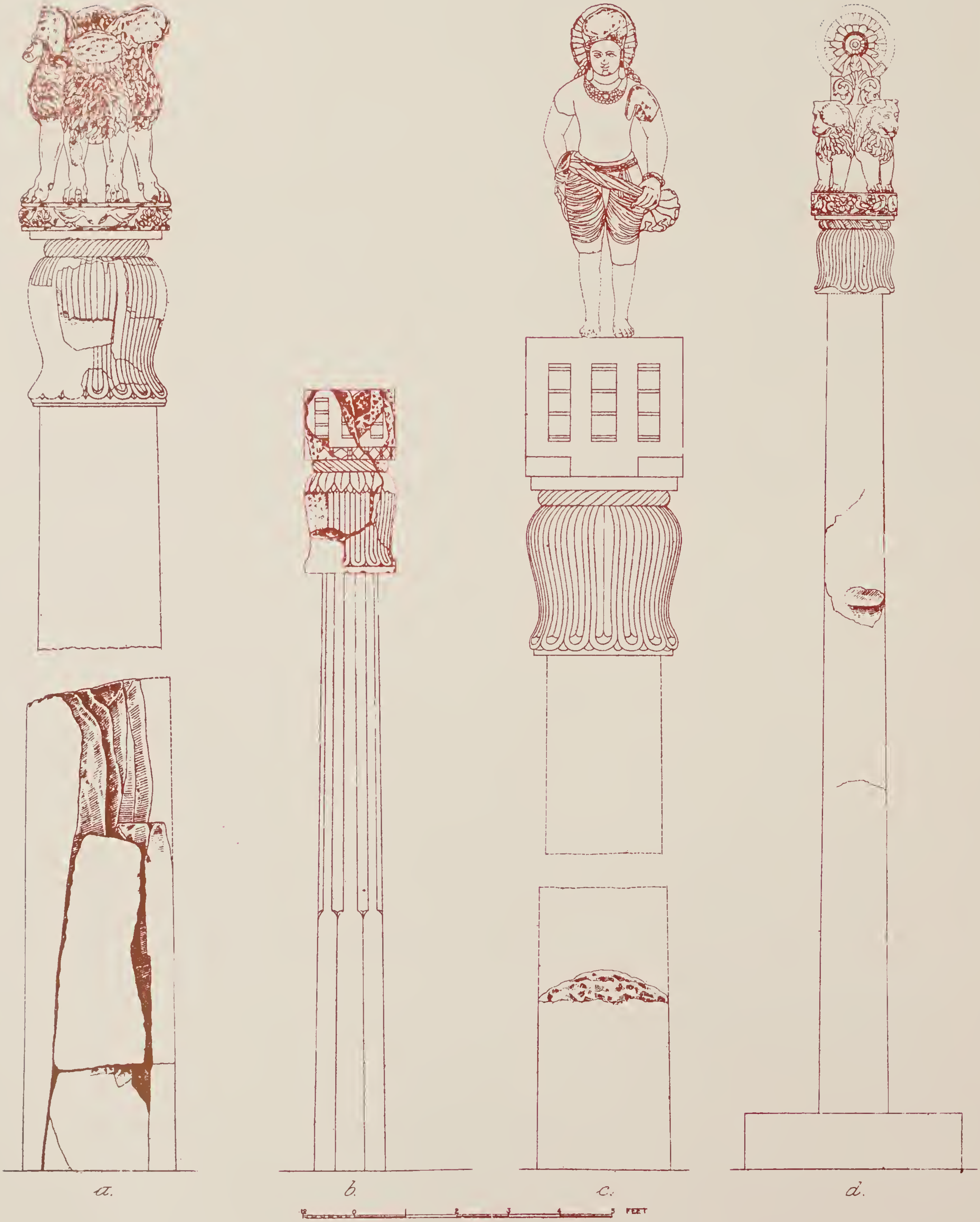


c

d

STATUE OF BUDDHA FROM STUPA 14 . PEDESTAL OF A STATUE OF BUDDHA

RELIQUARY FROM STUPA 29



MAURYA, SUNGA AND GUPTA COLUMNS

PLATE 106

MAURYA, SUṄGA AND GUPTA COLUMNS

All the four columns figured in this Plate stood on the main terrace, round about Stūpa 1. The first is the Aśoka column near the South Gateway, which is discussed in detail on pp. 25-29 (description and history), 88-89 (art) and 283-7 (edict). The second (*b*) is the Suṅga Pillar 25, which stood a little to the South of Stūpa 5 (Pl. 2) and is described on p. 49 (*cf.* Maisey, *Sánchi and its Remains,* Pl. 33, 3; and for the short inscription on its shaft, see No. 836, p. 391).

Fig. c is the Gupta Pillar 35 near the North Gateway, which is discussed on pp. 50-51. Its bell-capital and crowning Bodhisattva (Vajrapāṇi) are reproduced on Pl. 108*b* and *d* (*q.v.*).

Fig. *d* is the Gupta Pillar 26 (described on pp. 49-50), which stood near Pillar 25. *Cf.* Maisey, *Sánchi and its Remains,* p. 73. Its capital is figured on Pl. 108*a*; and the inscription on its shaft, which makes mention of the Vajrapāṇi Pillar 35 (Fig. *c*), is discussed on p. 391 (No. 835).

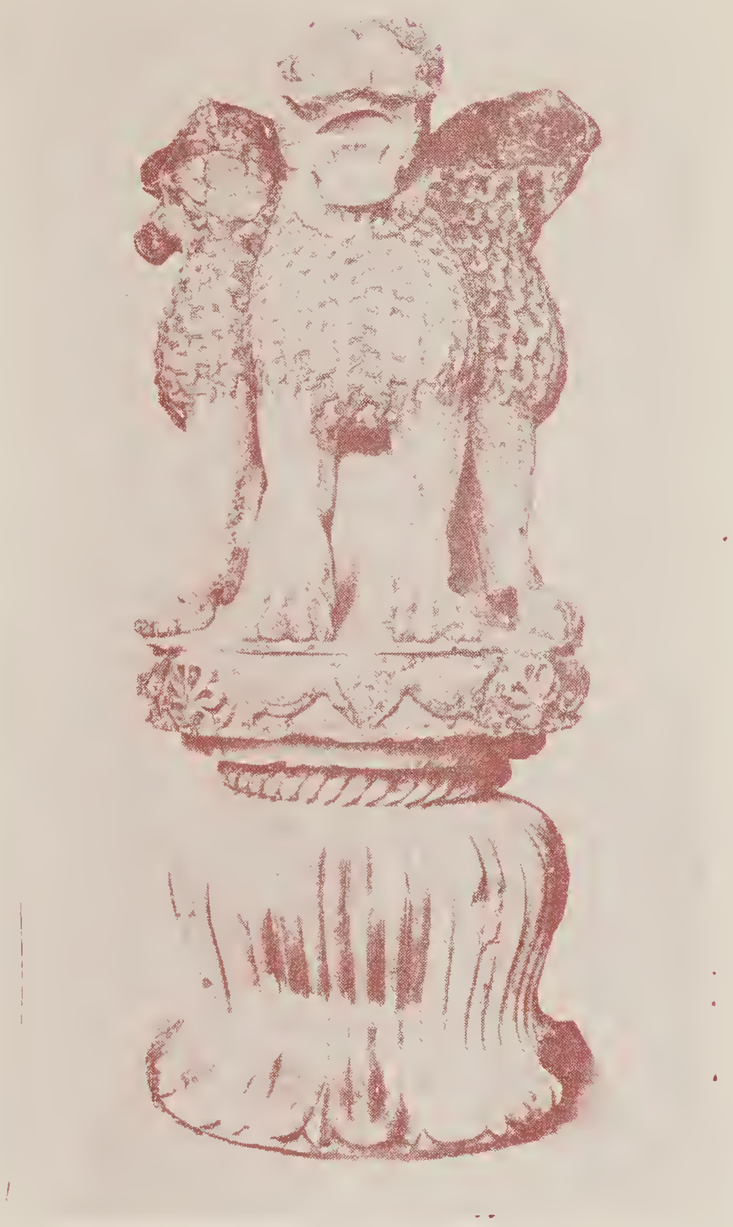
PLATE 107

a-c. CAPITALS OF THE ASOKA PILLAR AT SĀÑCHĪ AND SĀRNĀTH

The two capitals of the Aśoka Pillars at Sāñchī and Sārnāth are shown here side by side, so that the reader may judge for himself of the relative merits of these exceptionally fine pieces of sculpture, which are discussed at length on pp. 88-89 (*cf.* also pp. 25-29). For the Sāñchī capital, *cf. Mus. Cat.*, A1.

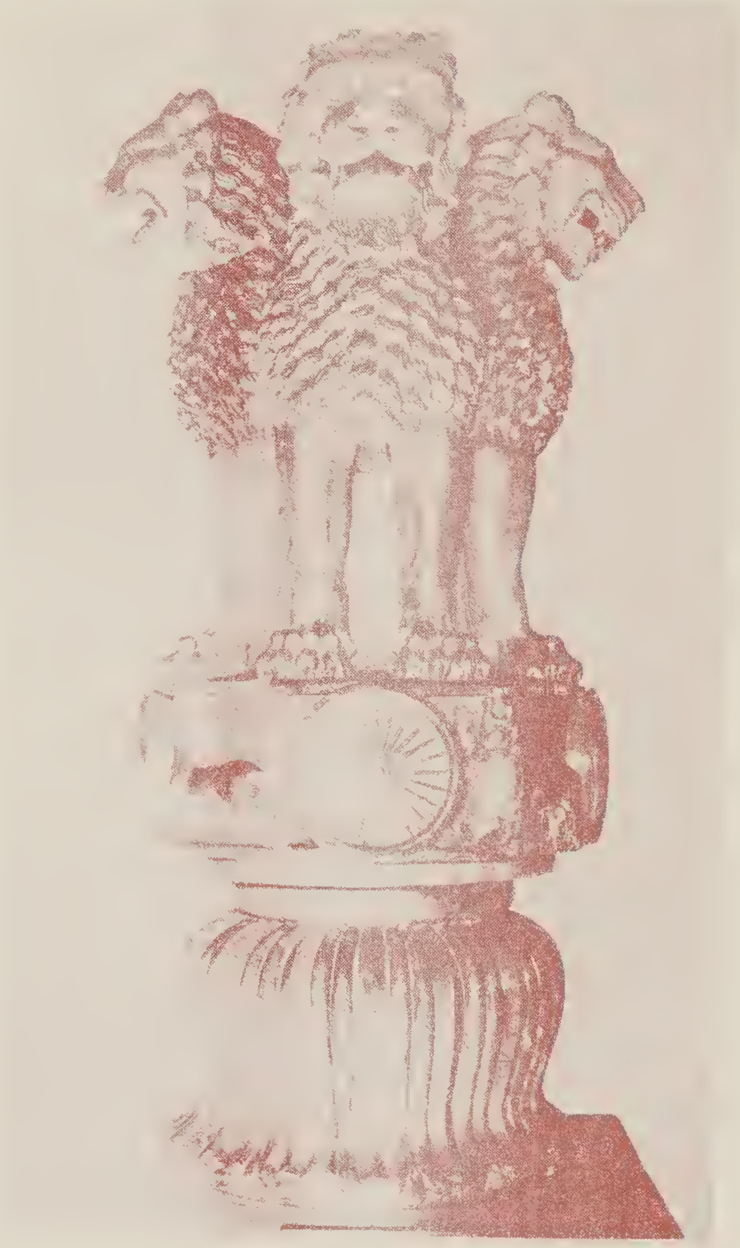
b. INSCRIBED STUMP OF ASOKA PILLAR

For the edict engraved on the shaft, see pp. 27-29 and 283-7 (Inscr. 1).

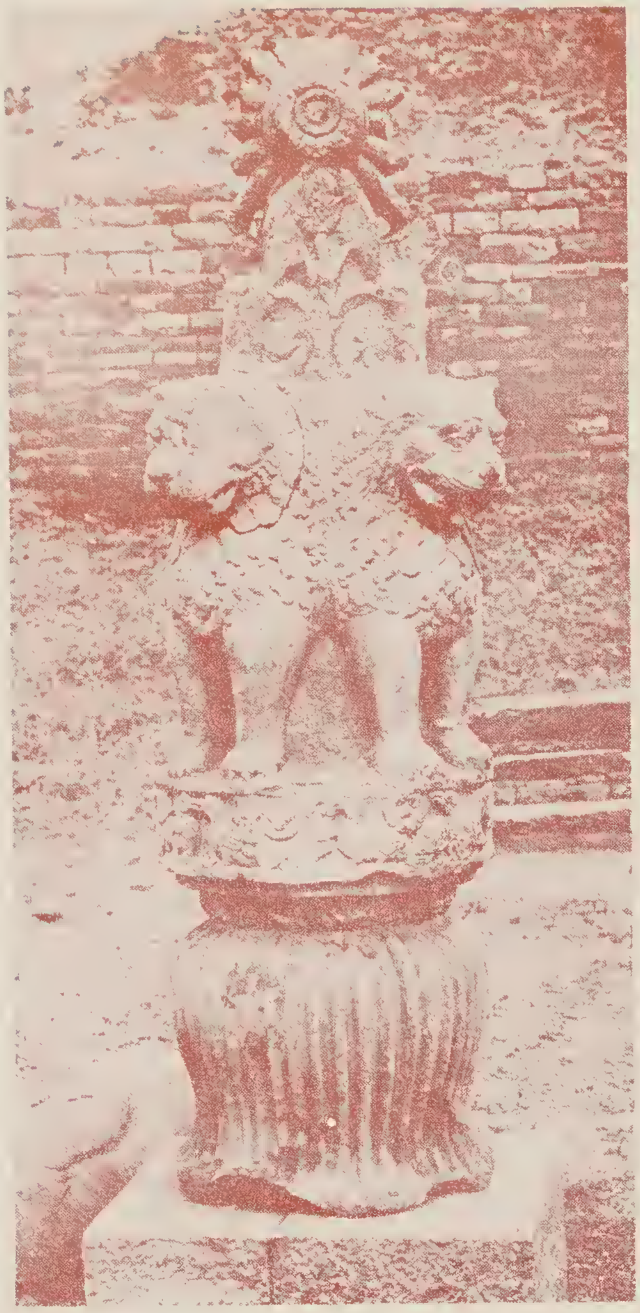


a. CAPITAL OF ASOKA PILLAR

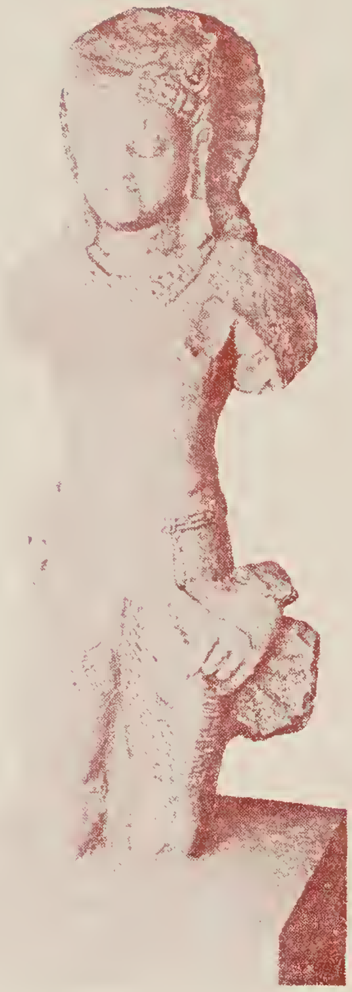
b. INSCRIBED STUMP OF ASOKA PILLAR



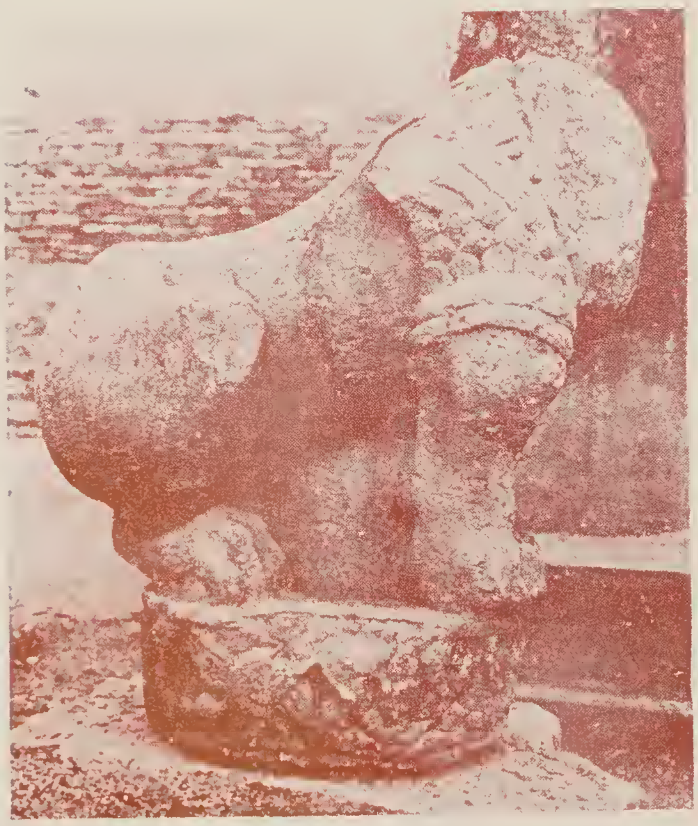
c. CAPITAL OF ASOKA PILLAR AT SARNATH



a



b



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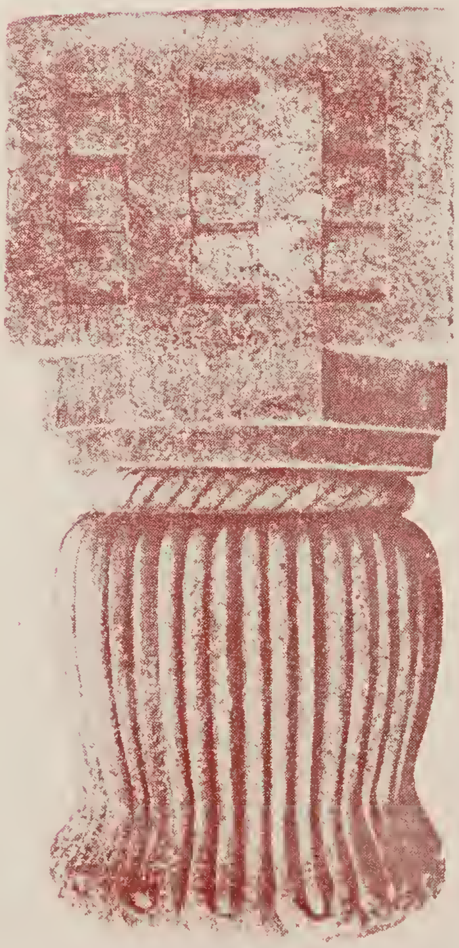


d

PLATE 108

CAPITALS AND CROWNING FIGURES OF GUPTA PILLARS

Fig. *a* is the lion-capital surmounted by a 'Wheel-of-the-Law from the top of the Gupta Pillar 26 (pp. 49-50 and Pl. 106*d*). The design goes back to the capitals of the Aśoka pillars figured in the preceding plate, but the modelling and workmanship have become crude and clumsy. The *dharmacakra*, which is here the crowning feature, was absent from Aśoka's pillar at Sāñchī itself, but present in the one at Sārnāth (p. 26), and it is frequently seen on the lion-capitals depicted on the balustrades and gateways at Sāñchī (*e.g.*, Pls. 74, 3*a* and 5*a*; 82, 44*b*, etc.).

Figs. *b* and *d*. The latter is the massive bell-capital and abacus which surmounted Pillar 35 near the North Gateway (Pl. 106c), and the former is the figure of the Bodhisattva Vajrapāṇi, which stood on its summit (p. 51). Observe that the halo behind the head is incomplete. Its outer rays may be presumed to have been made of metal (probably copper-gilt) and fitted into the twelve small holes pierced round the edge of the stone. *Cf.* p. 254 and *Mus. Cat.*, A100.

Fig. *c* is the winged lion which stood on the top of Pillar 34 near the East Gateway. The pillar, which was set up in the Gupta period, was still standing when Cunningham and Maisey made their drawings in 1851, but all that now remains of it is this crowning ornament. *Cf.* Cunningham, ***The Bhilsa Topes***, p. 199 and Pl. 7, and Maisey, ***Sánchi and its Remains***, p. 73 (-N) and Pl. 33, 2.

PLATE 109

PLAN AND SECTION OF TEMPLE 40

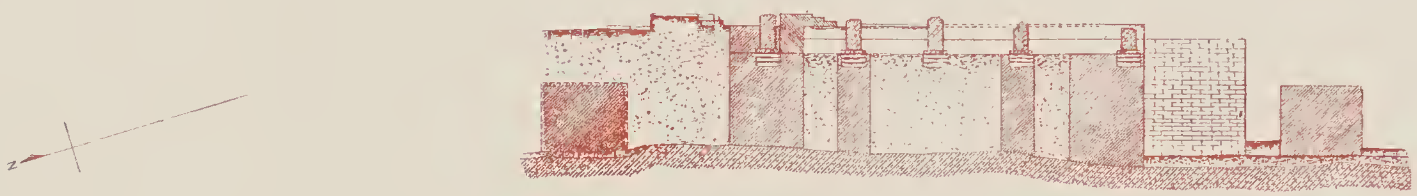
This very interesting monument is further illustrated on Pl. 110, and discussed at length on pp. 64-68. The remains are of three periods. The original building, erected in the Maurya Age about the same time as the stūpa and pillar of Aśoka, took the form of an apsidal hall or temple raised on a lofty rectangular plinth and provided with a *pradakshiṇa-patha* within and with stepped approaches on its east and west sides. What remains of this early edifice consists only of the plinth (*caya*), with a flight of steps on its western side, and interior foundations. The superstructure, which was of wood, was probably destroyed by Pushyamitra at the same time as the stūpa of Aśoka (p. 25). When rebuilt (about the middle of the 2nd century B.C.), the plinth was much enlarged and the temple was converted into a rectangular maṇḍapa, divided up by rows of pillars and with stepped approaches at its northern end.

The early apsidal temple is readily distinguishable in the plan, but note that the pillars shown over the foundations belong, not to this temple, but to the later and larger maṇḍapa. Note, too: (a) that the rows of these pillars running north and south are not all equidistant from each other; (b) that probably there were other rows of pillars at the sides and ends of the existing group (p. 65).

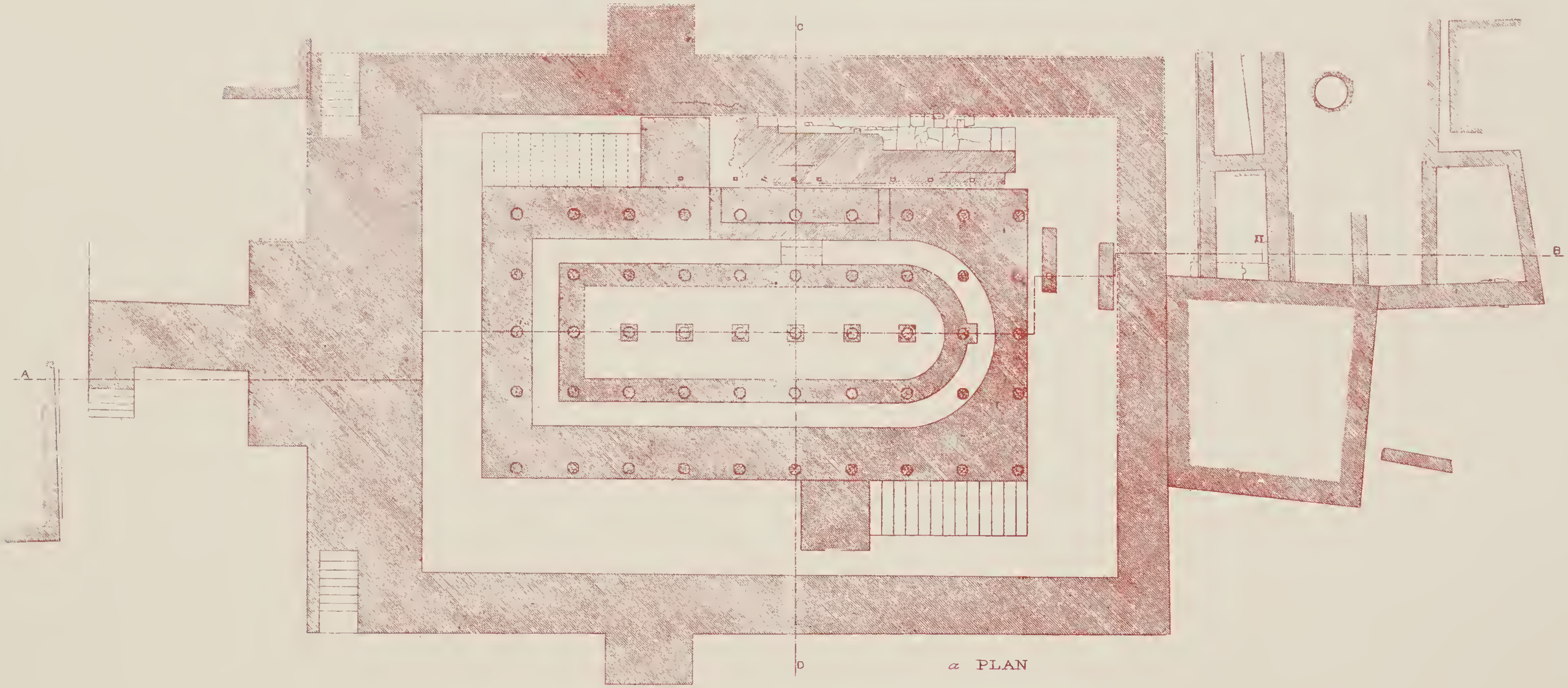
From the sections it will be seen that the foundations of the pillars descend not more than about 1′ 6″ below the surface, whereas the foundations of the apsidal temple go down 11 feet and more to the bed rock.

The few remains on the east side of the plan, which are differentiated by another kind of shading, belong to a later shrine of the 7th-8th century A.D. (p. 66).

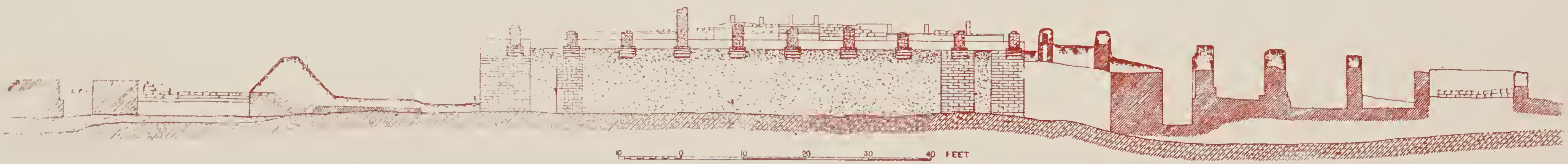
THE MONUMENTS OF SANCHI TEMPLE 40



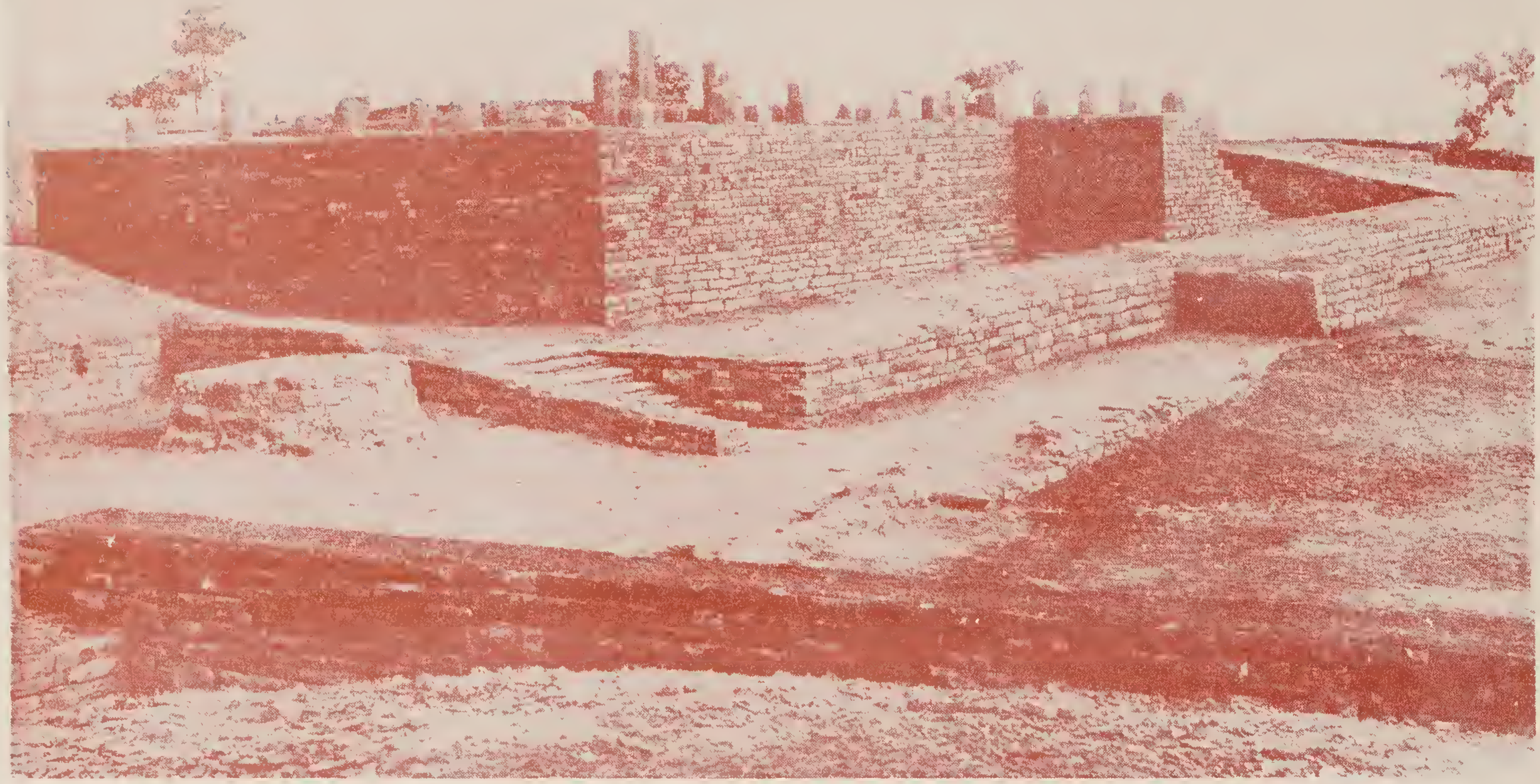
b SECTION ON CD



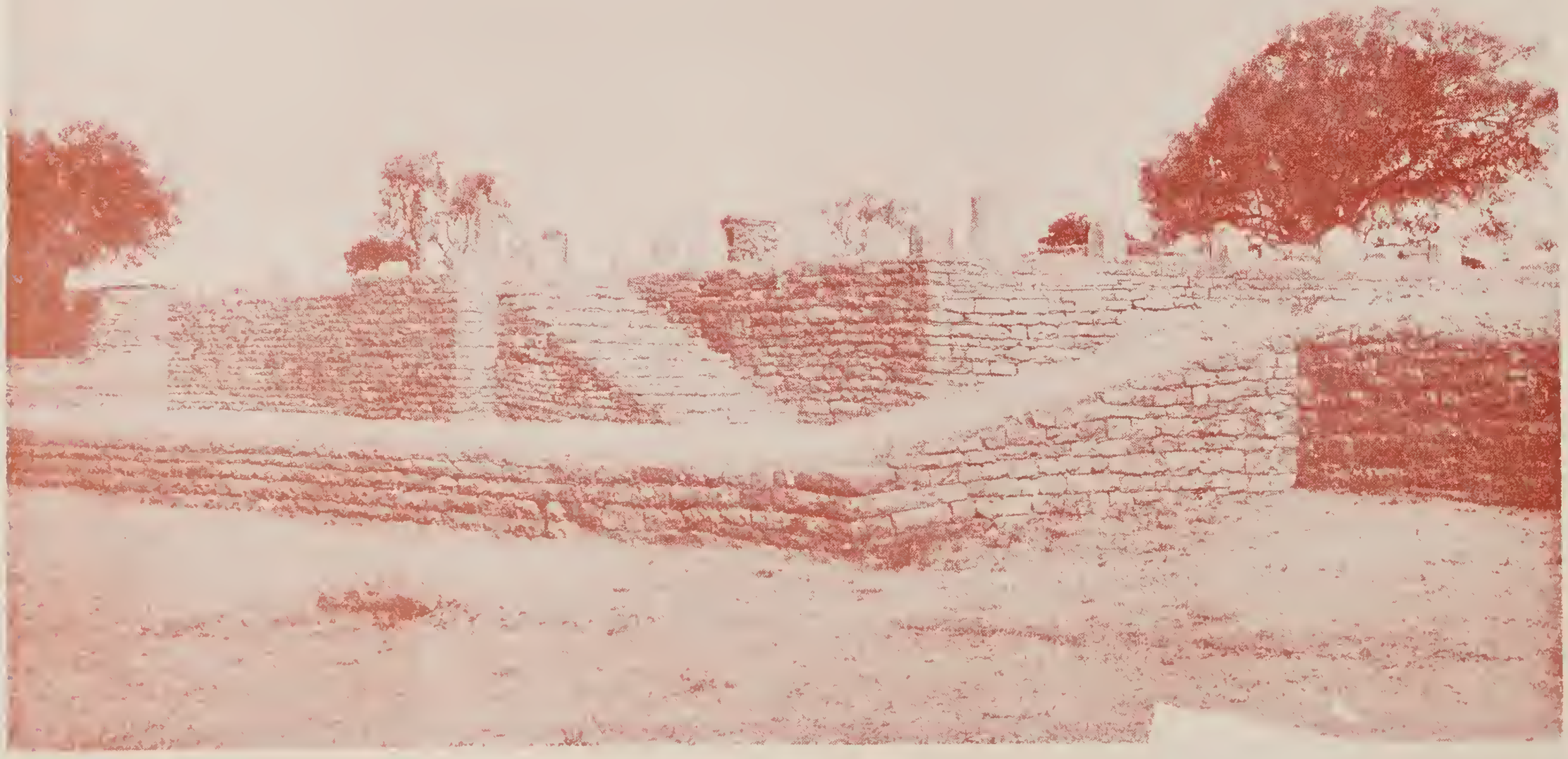
a PLAN



c SECTION ON AB



a VIEW FROM NORTH-WEST



b VIEW FROM SOUTH-WEST

PLATE 110

a-b. VIEWS OF TEMPLE 40 FROM THE NORTH-WEST AND SOUTH-WEST

Both pictures clearly show the lofty stone plinth of the early apsidal temple, with the stepped approach projecting from its western side, and the retaining wall of the later maṇḍapa outside it, with a few steps only (seen in the upper picture) let into the thickness of the wall near its north-west corner. Though now much diminished, this retaining wall was once, of course, as high as the original plinth.

As stated in the description of the preceding plate, the stumps of pillars on the top of the inner structure belong, not to it, but to the later maṇḍapa.

It was in the debris packed between the earlier building and the later retaining wall that the broken stone elephant, figured on Pl. 104*i*, was found.

PLATE 111

a-b. SECTION AND PLAN OF TEMPLE 18

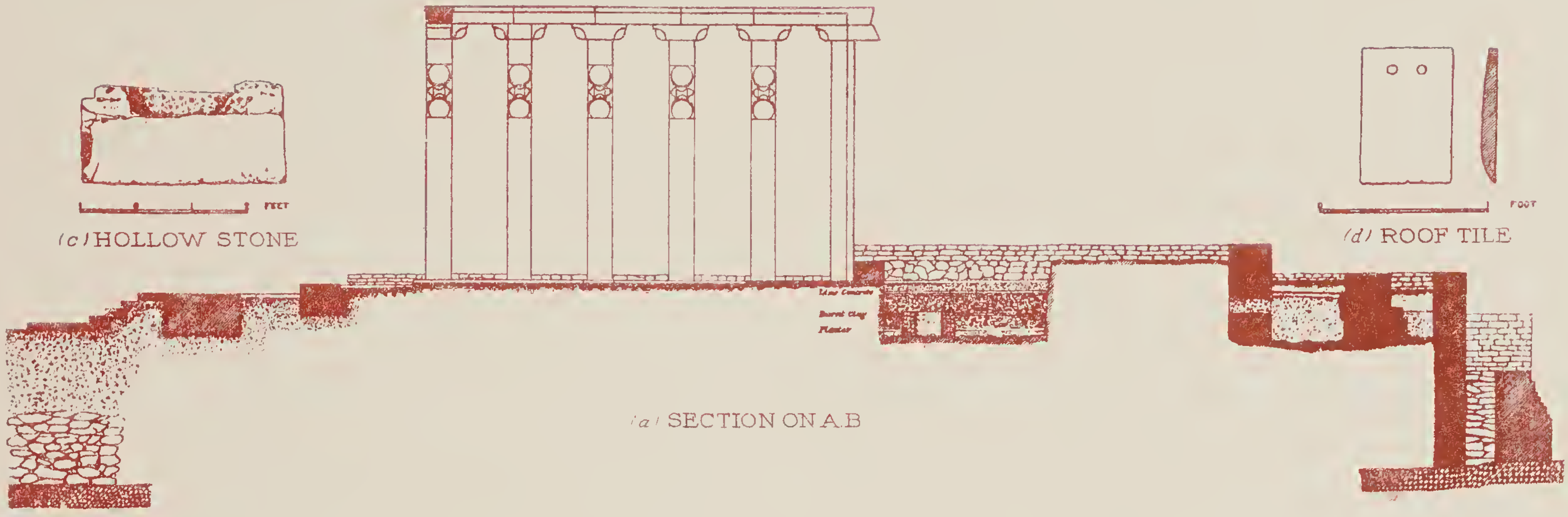
This temple is further illustrated on Pls. 112 and 113 and discussed on pp. 52-57. For a drawing of one of the pillars, see also Maisey, *Sánchi and its Remains*, Pl. 33, 5.

Like the Apsidal Temple 40 (Pls. 109 and 110), the original building on this site appears to have been of wood, but to date from Suṅga rather than Maurya times. Possibly it was intended to take the place of Temple 40 after the latter's destruction in the middle of the 2nd century B.C. The existing structure dates mainly from the 7th century A.D.; it is to this period that the tall square pillars of the nave are referable. The jambs of the inner doorway (Pl. 113c) were added in later mediæval times. They are contemporary with the existing Temple 45.

In the apse of this temple there once stood a small stūpa, in the debris of which Maisey, in 1851, found a broken relic-casket of steatite (*Sánchi and its Remains*, p. 74), but all trace of it has since disappeared.

c. This is the hollow block of stone referred to on p. 56, which appears to have been made in mediæval times as a base collar to support one of the pillars of the nave.

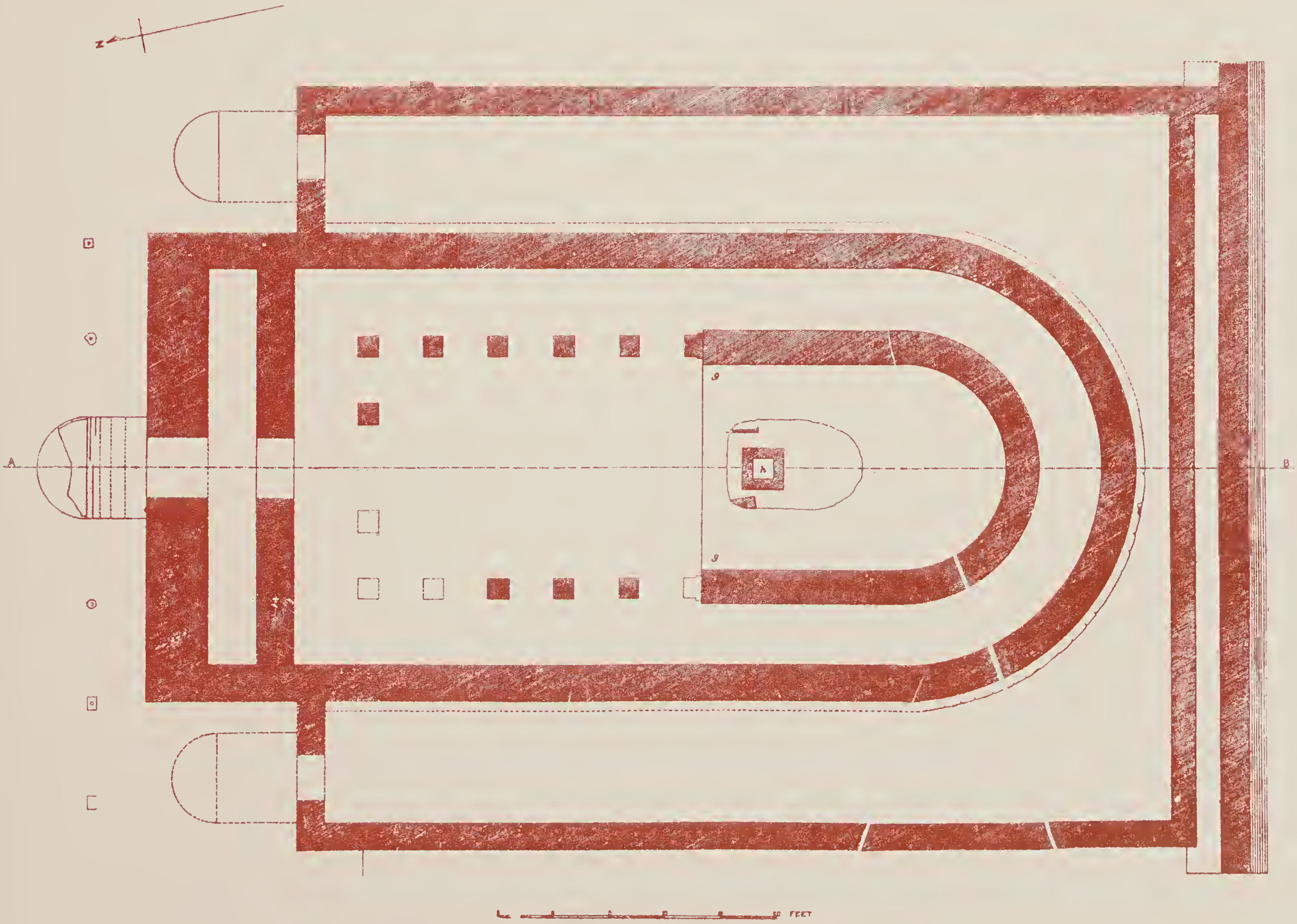
d. Specimen of roof tiles found in large numbers at the foot of the temple retaining wall on the west (in the angle seen in Pl. 112*b*). The tiles probably came from the original temple of the 2nd century B.C.



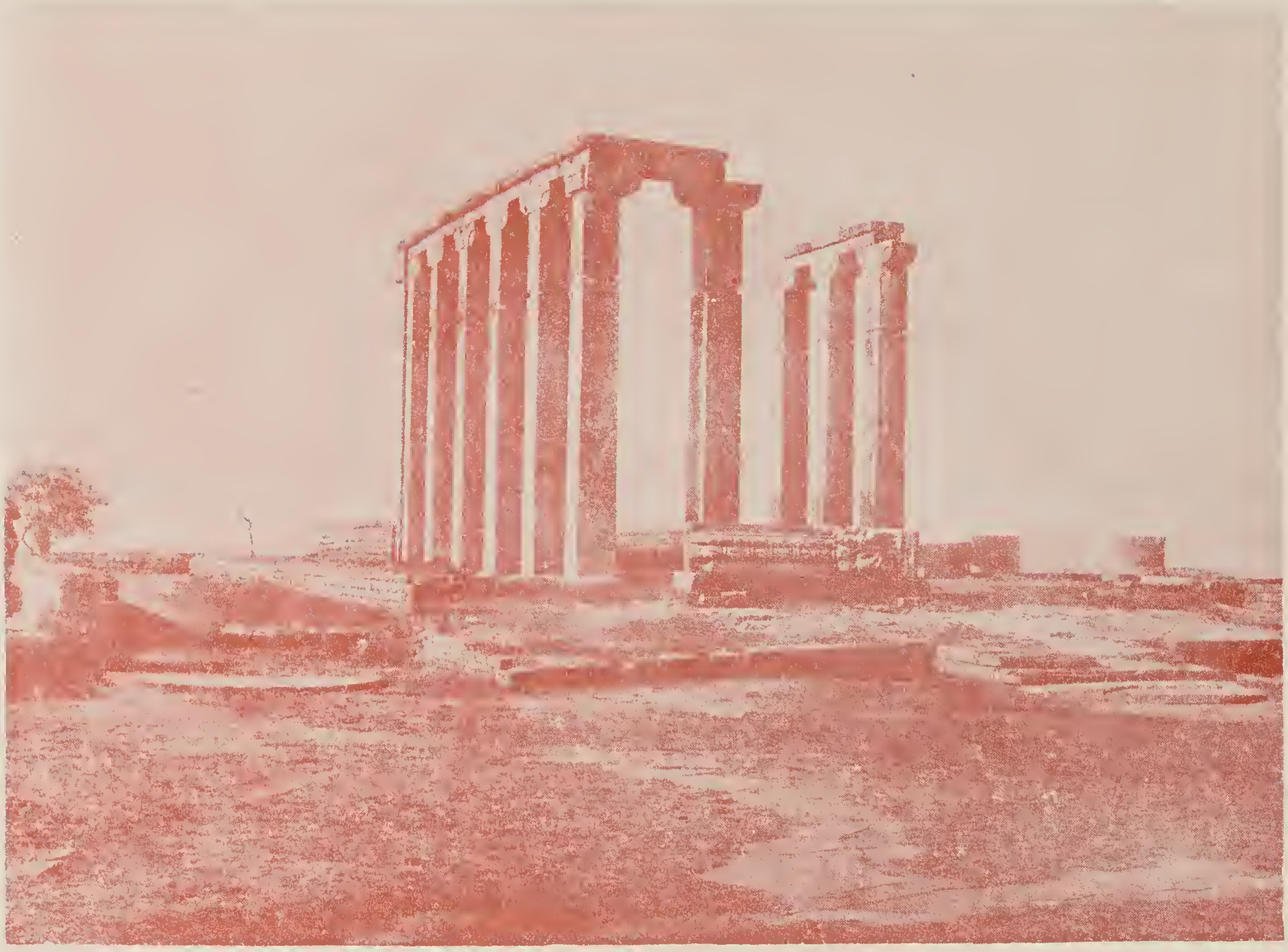
(c) HOLLOW STONE

(d) ROOF TILE

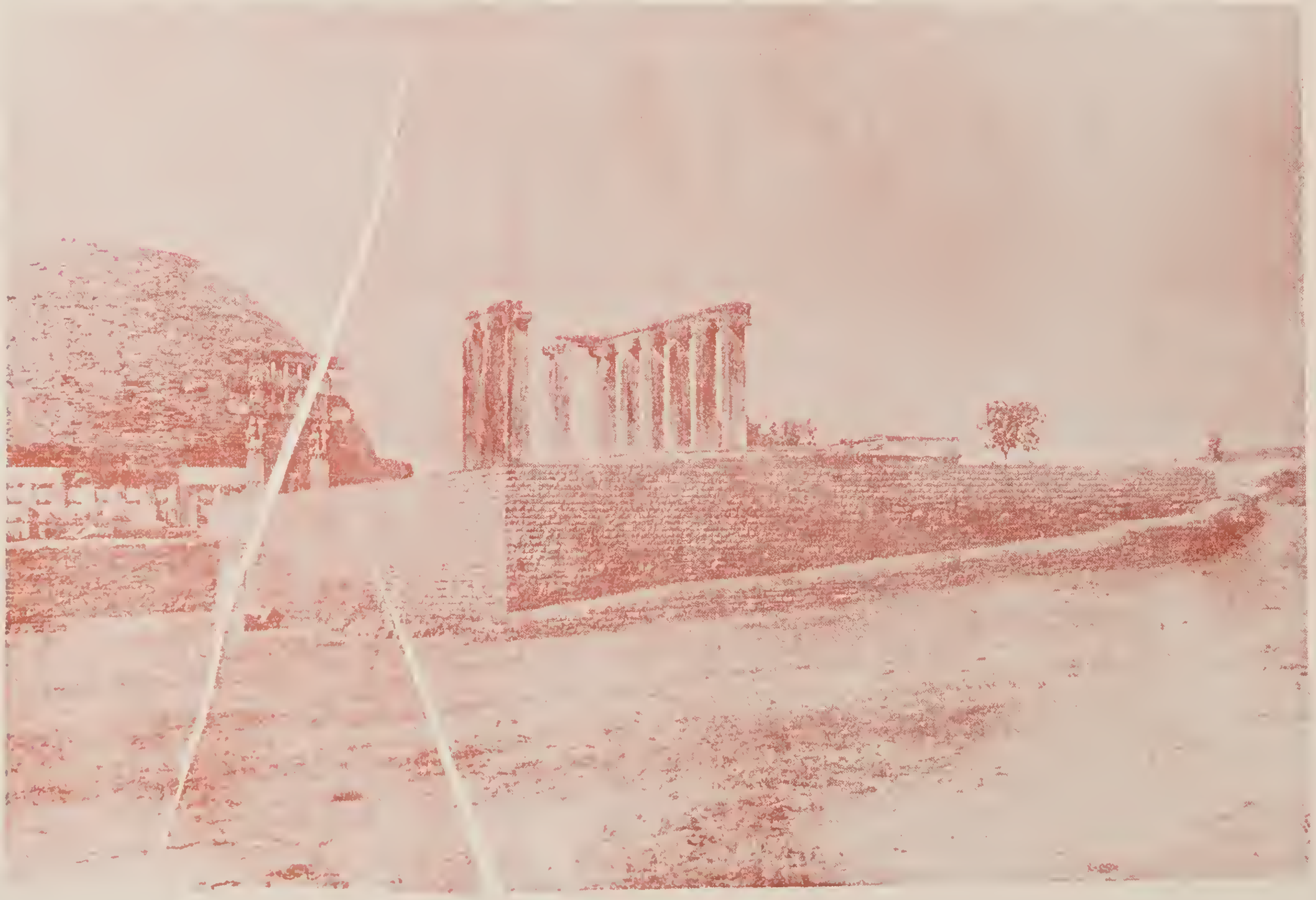
(a) SECTION ON A.B



(b) PLAN



a VIEW FROM NORTH EAST



b VIEW FROM SOUTH WEST

PLATE 112

a-b. VIEWS OF TEMPLE 18 FROM THE NORTH-EAST AND SOUTH-WEST

Observe, in the upper picture, the curious 7th Century design of the nave pillars. The design is shown more clearly in Pl. 111*a*, and in Maisey, *Sánchi and its Remains*, Pl. 33, 5.

The carved jamb lying on its side at the inner entrance is the same as that figured in Pl. 113c. The carvings on it are contemporary with and closely resemble those of Temple 45 (Pl. 118*b*).

In the picture below, taken from the low, rocky ground to the south-west, may be seen the original plinth of the temple (much rebuilt) and the remains of the later retaining wall at its south end, which was added, no doubt, when the plinth showed signs of collapsing.

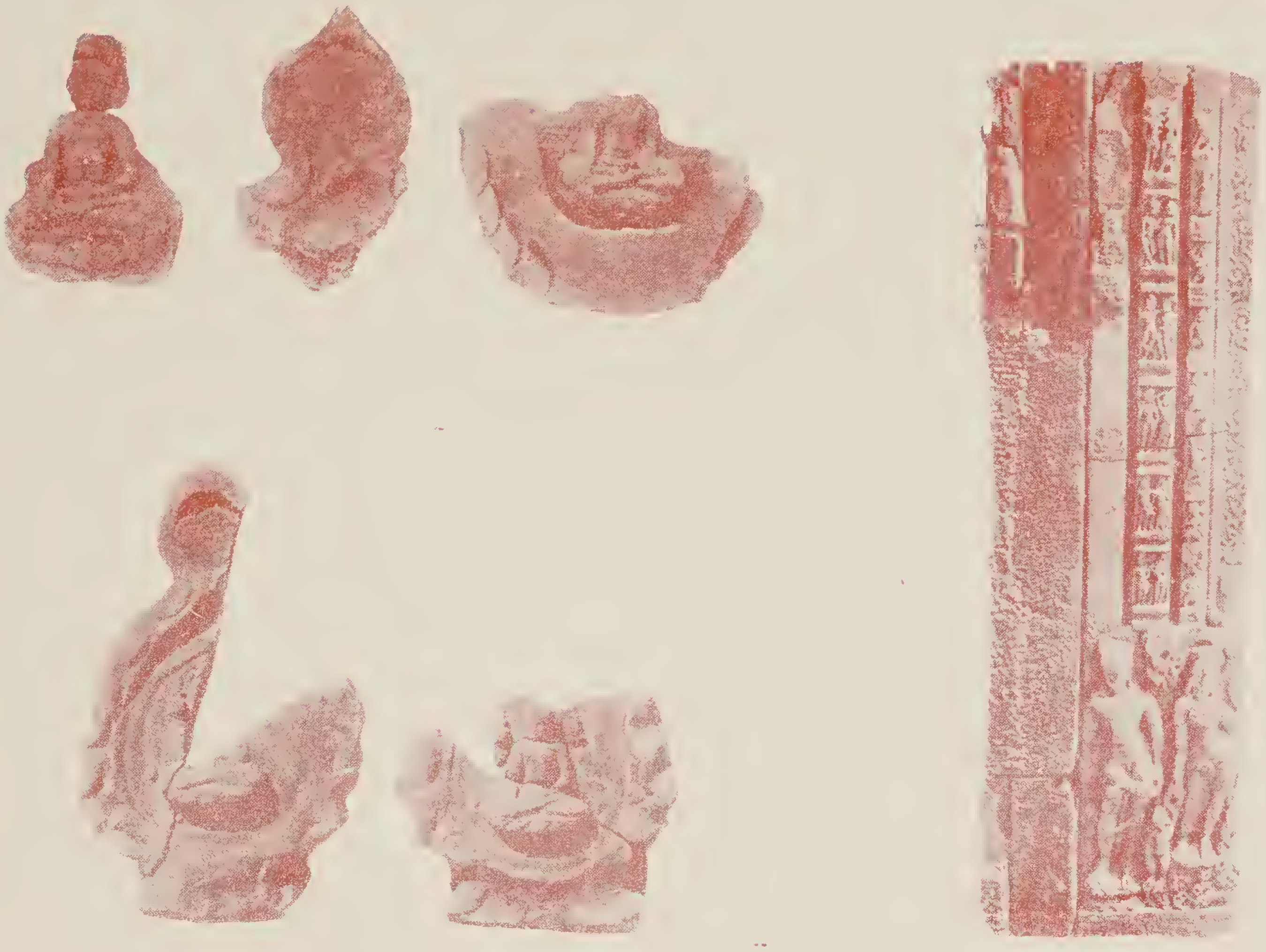
PLATE 113

a and *b*. These are specimens of 56 terracotta votive tablets of about the 7th century B.C., which were found on the floor of the aisle in Temple 18.

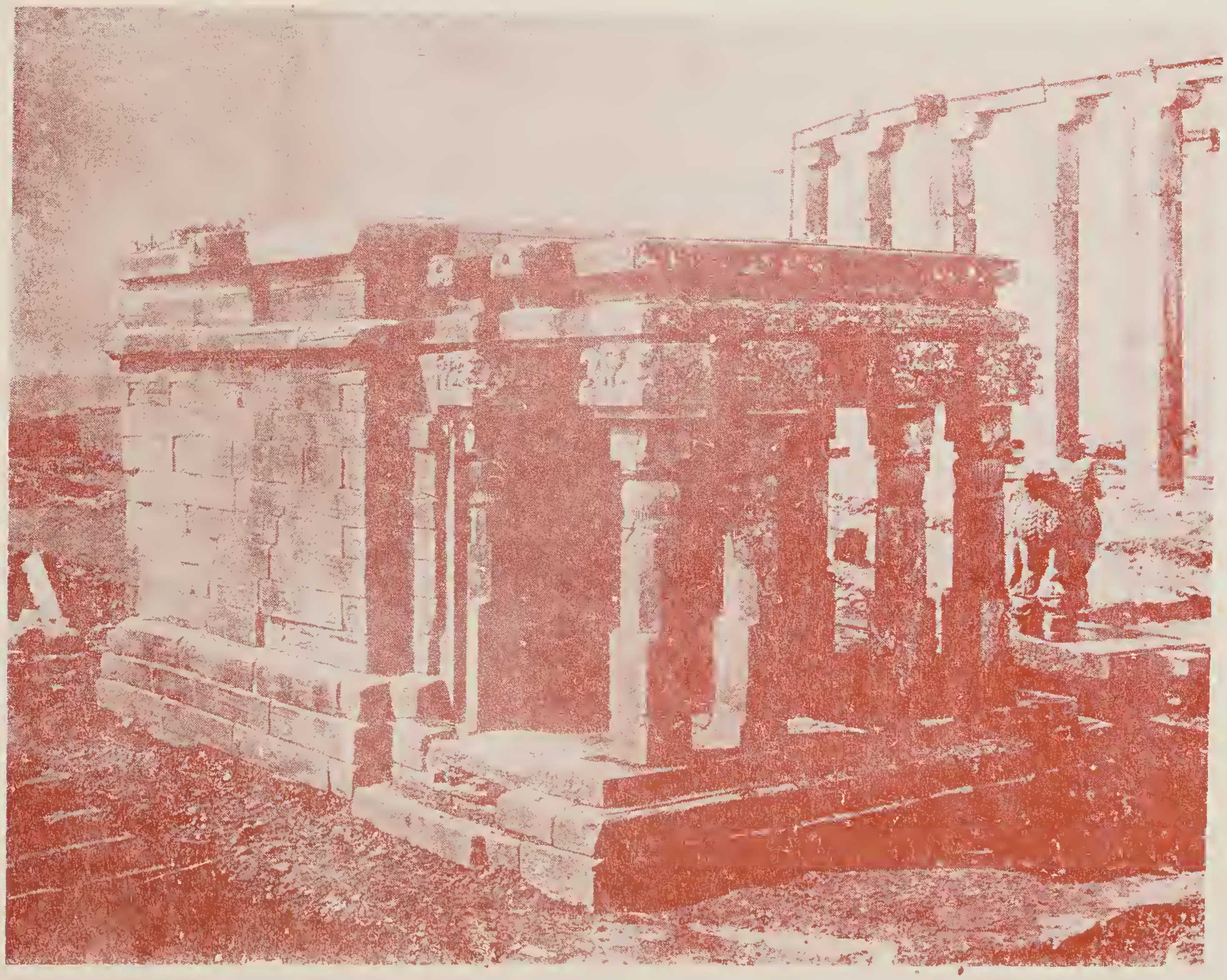
The tablets are leaf-shaped, with a roughly scalloped border and a pointed seal at the top, on which is stamped the familiar creed:—*Ye dharmāḥ hetu-prabhavāḥ*, etc. In the centre, is a figure of the Buddha seated on a lotus throne in the *bhūmisparśa-mudrā*, with an oval halo behind his head and lotus buds to right and left of it. On either side, a little above his shoulders, are two small stūpas surmounted by three umbrellas with flying streamers. Underneath these and filling the vacant space between them and the knees of the Buddha, is a repetition of the sacred creed. Still lower, on a level with the Buddha's knees, are lotus buds springing on long stalks from beneath the throne. A light red slip is still discernible on some of the fragments. *Mus. Cat.*, C752-808.

c. This is the same door-jamb that is seen lying on its side in Pl. 112*a*. The carvings are described on p. 53.

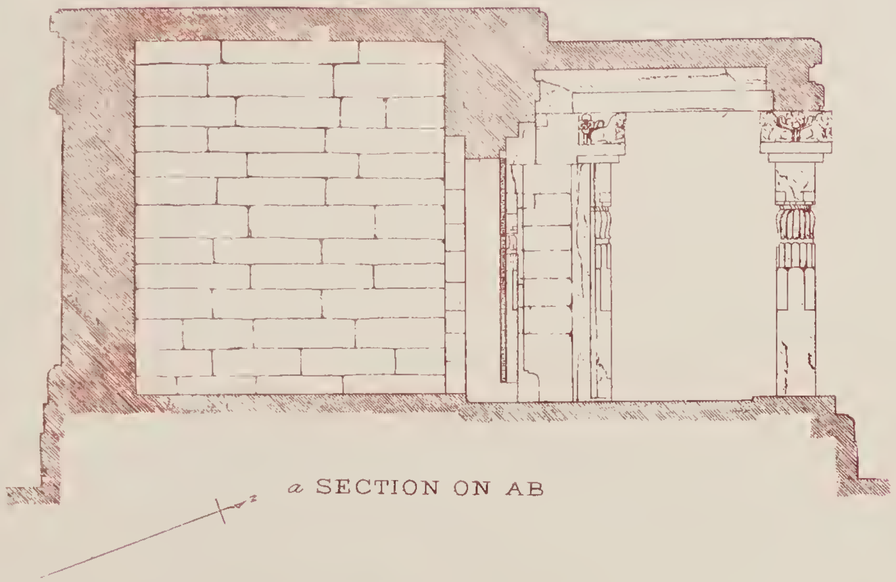
d. In the foreground is the small Temple 17, and behind it, to the right, the columns of Temple 18. The former was erected, probably, in the early part of the 5th century A.D., and is among the most attractive examples of early Gupta architecture. Observe, however, the unduly heavy lion-capitals and how clumsily the junction is effected between the pillared porch and the sanctum behind. The temple is described and its classical affinities discussed on pp. 56-58.

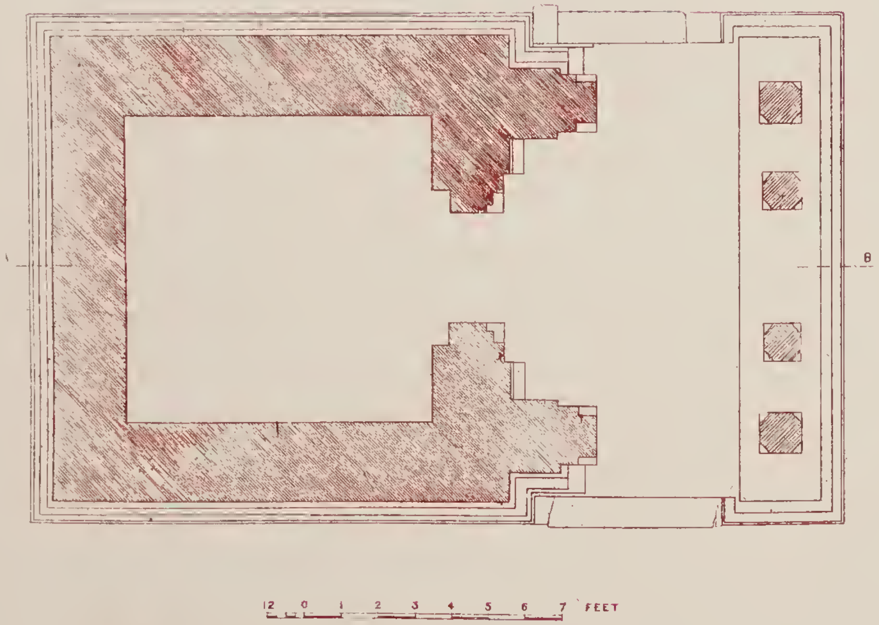


TEMPLE 8 *a*, *b* TERRA[illegible] AME [illegible]

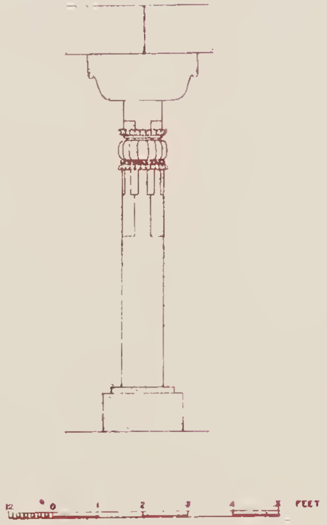


TEMPLE 17

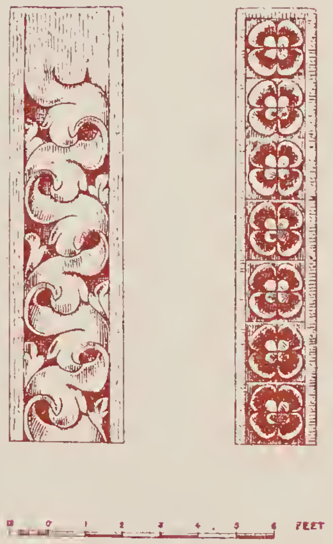

a SECTION ON AB



b PLAN

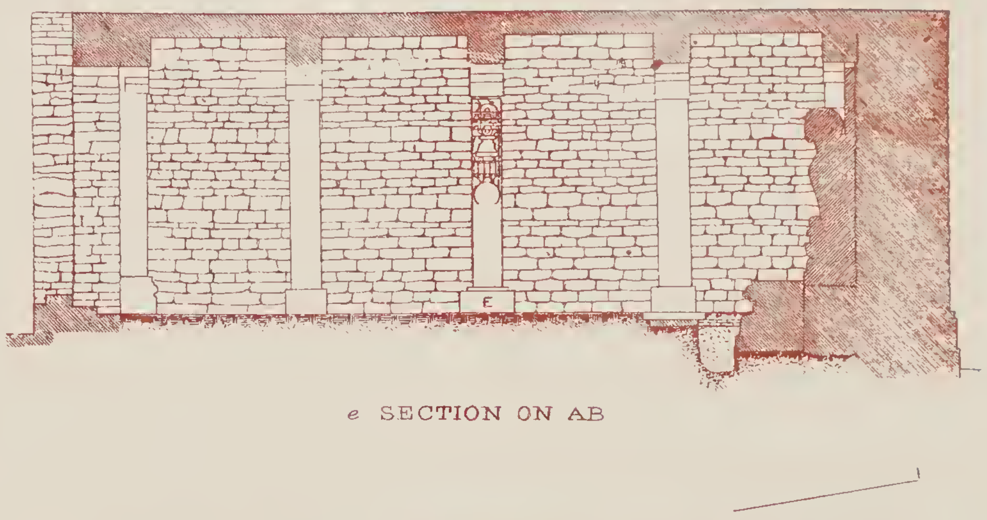


g PILLAR AT F, TEMPLE 31

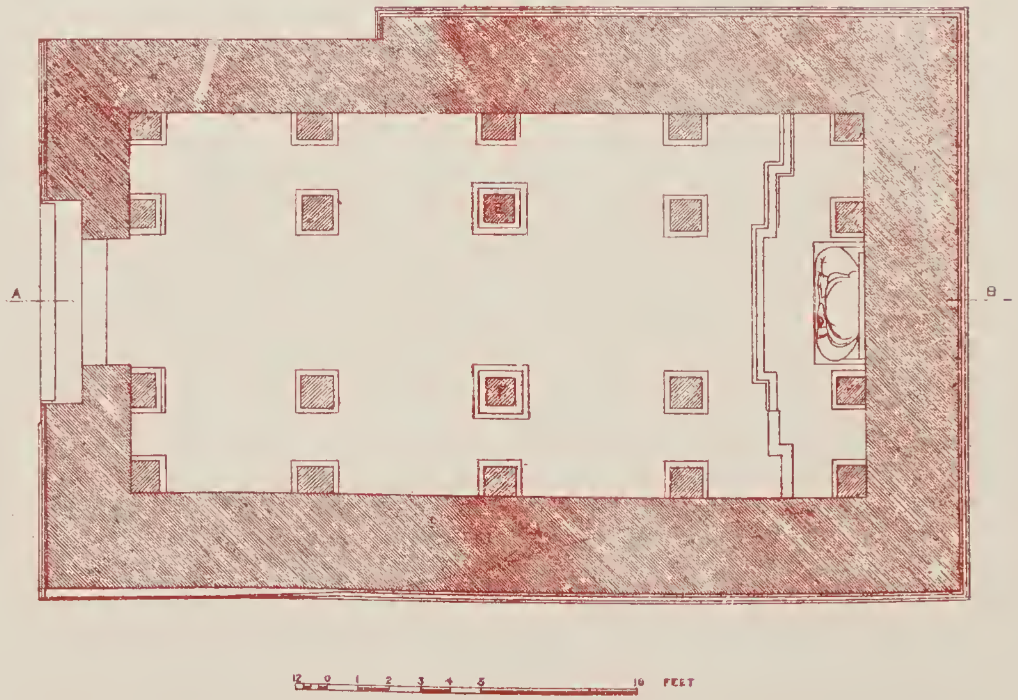


DETAILS OF ORNAMENT
AT *c* AND *d*, TEMPLE 17

TEMPLE 31



e SECTION ON AB



f PLAN

PLATE 114

SECTIONS, PLANS AND DETAILS OF TEMPLES 17 AND 31

a and *b*. Section and plan of the early Gupta Temple 17, illustrated also on Pl. 113*d*, and discussed on pp. 56-58.

c and *d*. These are the vertical bands of carving which decorate the two faces of the innermost angle of the door-jambs on the outside. The design of the former is especially characteristic of the early Gupta period.

e and *f*. Section and plan of Temple 31, described on pp. 58-59 and further illustrated on Pl. 115. The temple was originally built in the 6th-7th century A.D., but reconstructed in the 10th-11th century A.D. To the earlier period belong the broad plinth of the temple (not shown in the plan), the dais or throne, of Nāgourī stone, which extends from side to side of the shrine at its northern end, and probably two pilasters against the east and west walls, which are of the same age and pattern as the pillars of Temple 18 (Pls. 111 and 112). To the later period belongs the rest of the superstructure except the pillars marked E and F on the plan. For the cult statue, see Pl. 115*c*. The two pillars E and F (one of which is illustrated in Fig. *g*) date from the early Gupta period and were presumably taken from some older building.

PLATE 115

a. STŪPA 5, TEMPLES 31 AND 32 AND PILLARS 25 AND 26

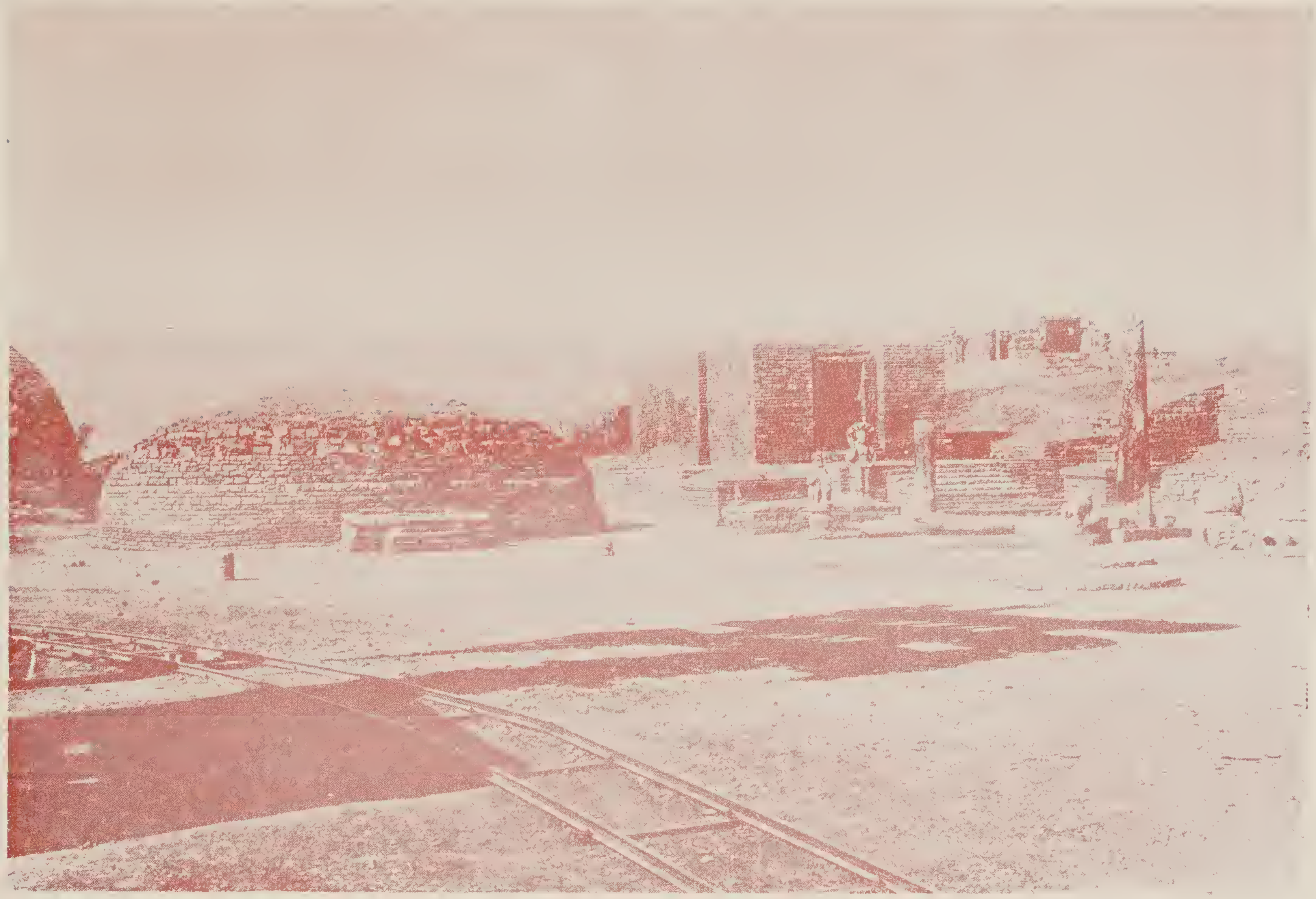
Cf. the plan on Pl. 2; and for Stūpa 5 (to the left of the picture), see p. 46. The image which probably occupied the pedestal of Nāgourī stone on the south side of this stūpa is figured in Pl. 125*e* (*q.v.*).

For Temple 31 (to the right of Stūpa 5), see Pl. 114*e* and *f* and pp. 58-59. Temple 32 (on the top of the slope to the right) is discussed on pp. 77-78, and further illustrated on Pl. 116*e*.

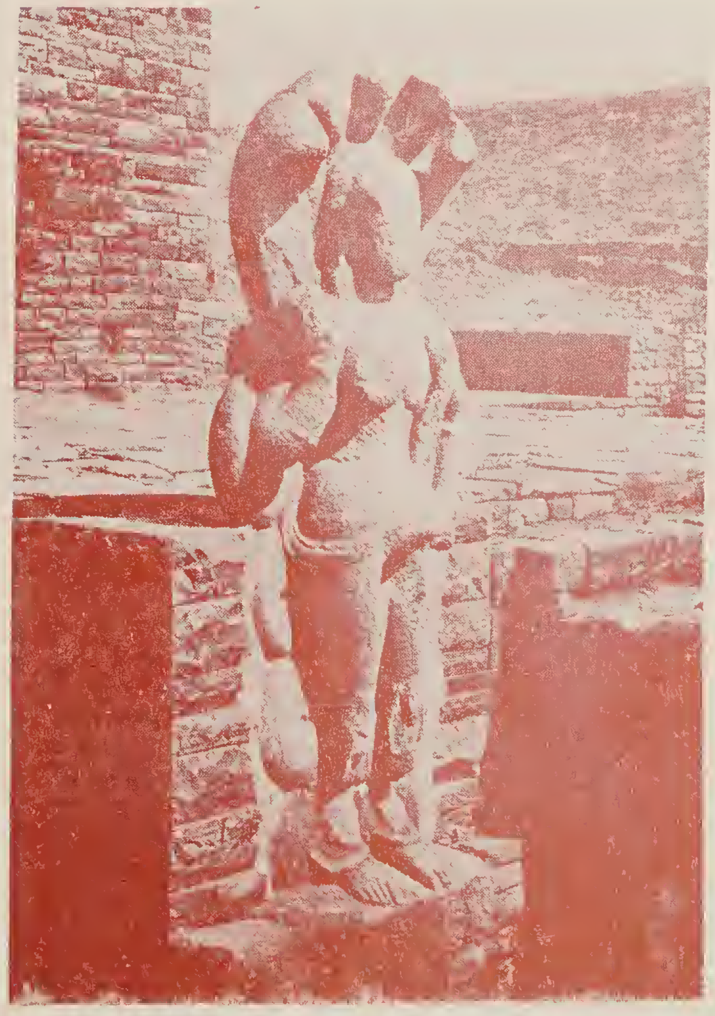
To the right and left of the steps in front of Temple 31 can be seen the square plinths of the small Stūpas 28 and 29, which are referred to on pp. 47-48. (*Cf.* also Pl. 105*d*.) Nearer to the foreground are the two pillars Nos. 25 and 26, with their lion-capitals lying beside them. *Cf.* pp. 49-50 and Pls. 106*b* and *d* and 108*a*.

b. This is the same image of a Nāgī that can be seen in the picture above, standing in front of Temple 31. It is of early Gupta date and carved in the round. Probably there was once a corresponding figure on the east side of the steps (p. 59).

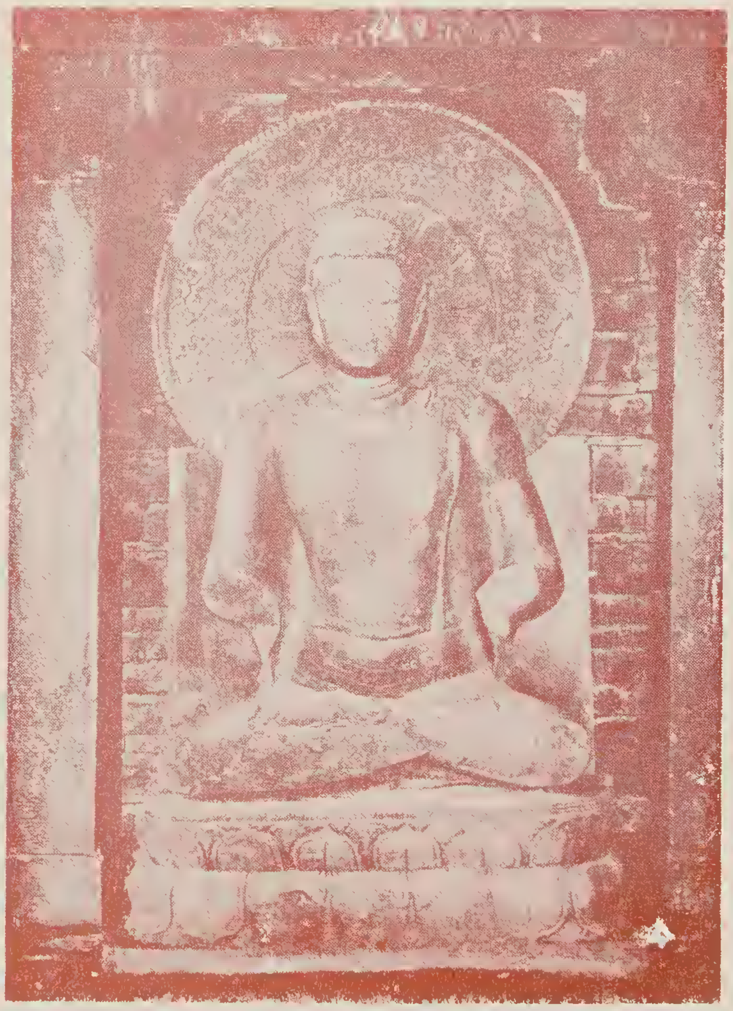
c. Image of Buddha in Temple 31. *Cf.* p. 59. This was the cult image of purplish-brown sandstone belonging to the later (10th-11th century) temple, but the image dates from the 7th century A.D., and must evidently have come from some older temple, though probably not from the one on this site. Observe the exceedingly rich carving of the halo, which is in one piece with the rest of the statue. From the marks of breakage on the breast, it appears that the Buddha was in the attitude of teaching (*dharmacakra-mudrā*).



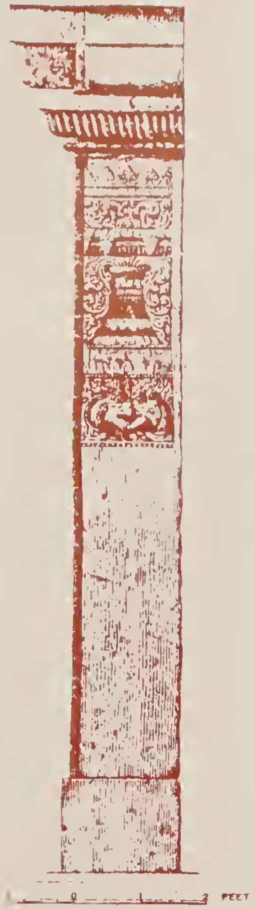
a STUPA [illegible] ES 3 AND 32 AND PILLARS 25 AND 26



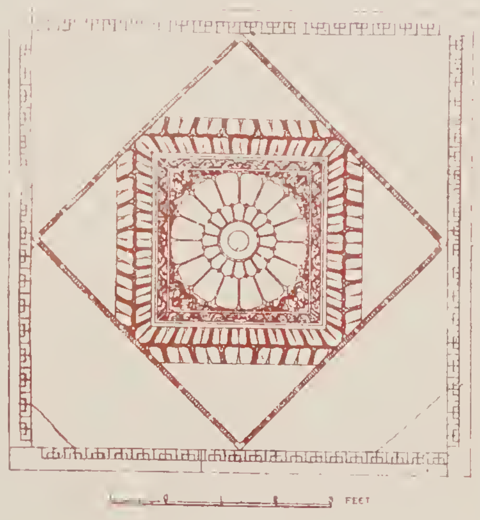
b NAGI IMAGE IN FRONT OF TEMPLE 31



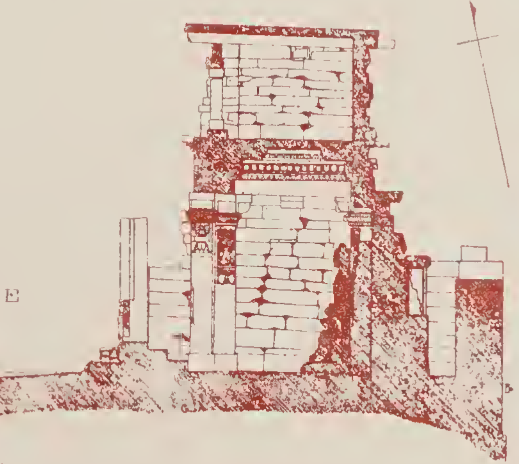
c BUDDHA IMAGE IN TEMPLE 31



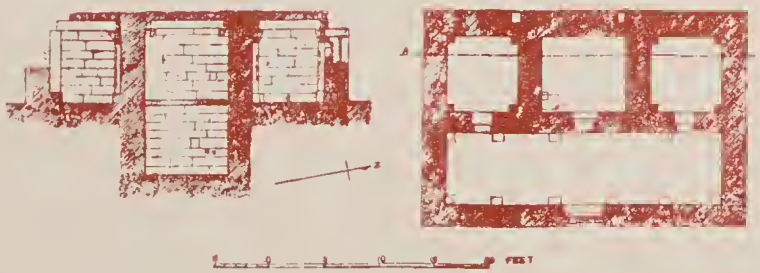
d TEMPLE 45:
PILASTER IN SHRINE



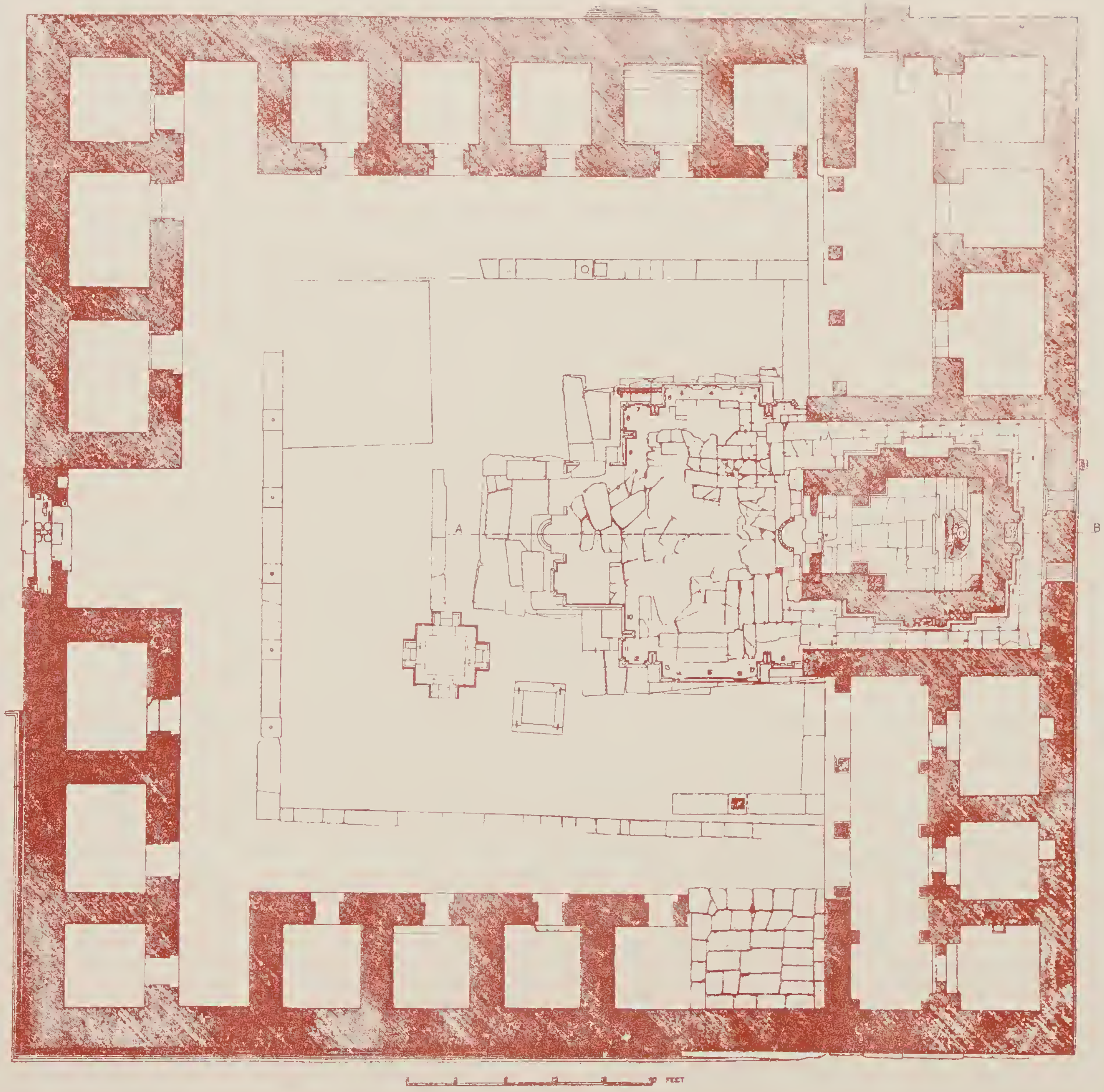
c TEMPLE 45:CEILING



b TEMPLE 45:SECTION ON AB



e TEMPLE 32:SECTION AND PLAN



a TEMPLE AND MONASTERY 45:PLAN

PLATE 116

PLANS, SECTIONS AND DETAILS OF TEMPLES 45 AND 32

a and *b*. The remains of Temple 45 belong to two periods: the earlier, so far as can be determined, to the 7th century A.D., or thereabouts; the later to about the 10th century A.D. The earlier comprise the ranges of cells on the north, south and west sides of the quadrangle, the plinths of the three small stūpas in the courtyard, and the low stone kerb at the edge of the verandahs. The later comprise the lofty shrine on the east side of the quadrangle, the raised platform in front of it, and the cells and verandahs flanking it on the north and south. Whatever remains may exist of the original temple, are now hidden beneath the later structures, but small sections of an earlier platform have been exposed to view beneath the foundations of the later one in front of the Temple. For further information about this temple, *cf.* pp. 71-75 and Pls. 117-120.

c. The ceiling of the sanctum (*garbhagṛiha*). It is constructed on the usual principle of diminishing squares, and is a typical example of late mediæval work.

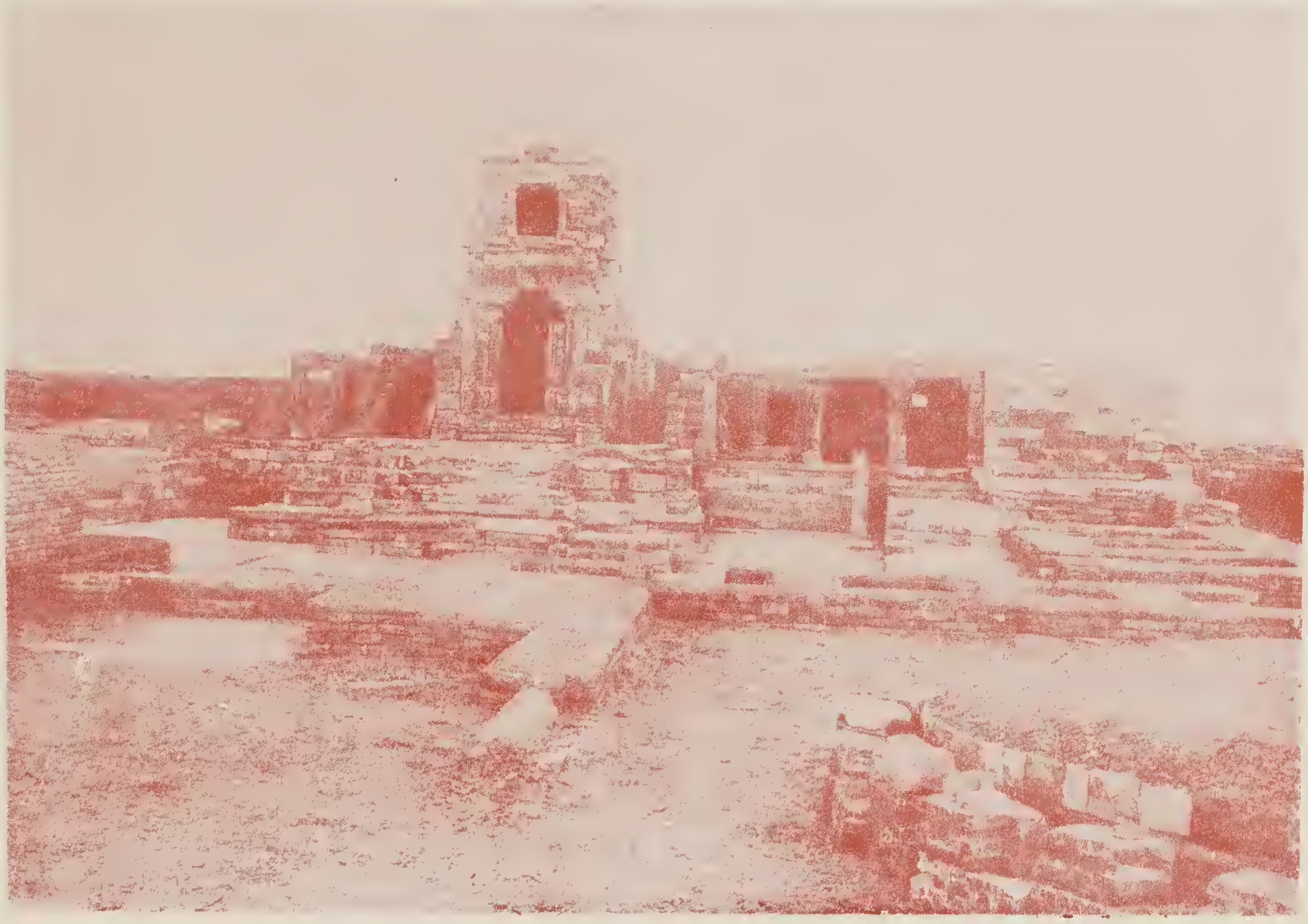
d. This is a specimen of the corner pilasters in the sanctum, which are referable to about the 8th century A.D.; whereas the rest of the structure is more modern by some two centuries. The carvings are described on pp. 72-73.

e. Section and plan of Temple 32. This is the little temple—if temple it was—seen on the rising ground to the right of Pl. 115*a*, and described on pp. 77-78. Observe, in the sectional drawing, the underground cellar beneath the central chamber, and note that the side chambers can be entered only through small windows. No doorways are provided in them.

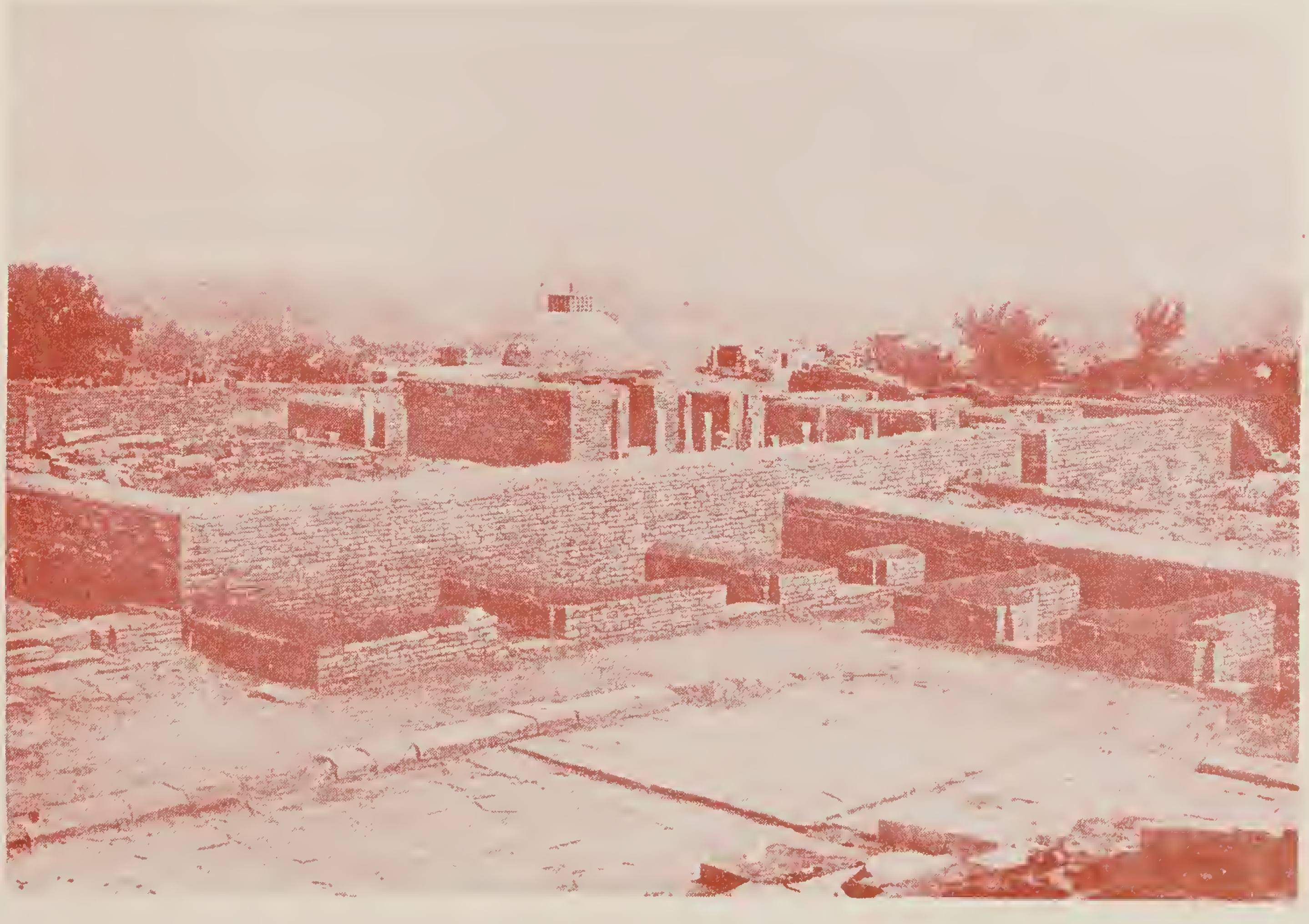
PLATE 117

a. Temple 45 from west. This view of the temple and its courtyard is taken from outside the entrance on the west (Pl. 116*a*). The remains on the lower level, including the courtyard pavement, the solitary verandah pillar in the S.-E. corner, and the foundations of the cells to the right of it, belong to the earlier period; all the superstructure to the later.

b. In the foreground is the N.-W. corner of the earlier courtyard of Temple 45, with Building 46 adjoining it on the north (right) side, and Building 47 on the west side. Beyond is the dome of Stūpa 3. All the remains in the foreground are of the 7th and 8th century A.D. Observe that the kerb at the edge of the pavement consists of alternate square and oblong blocks of stone. The former, which have mortice-holes at their centres, served as bases for the verandah pillars which encompassed the courtyard. The slightly raised square at the corner of the pavement was the plinth of a small stūpa (Pl. 116*a*).

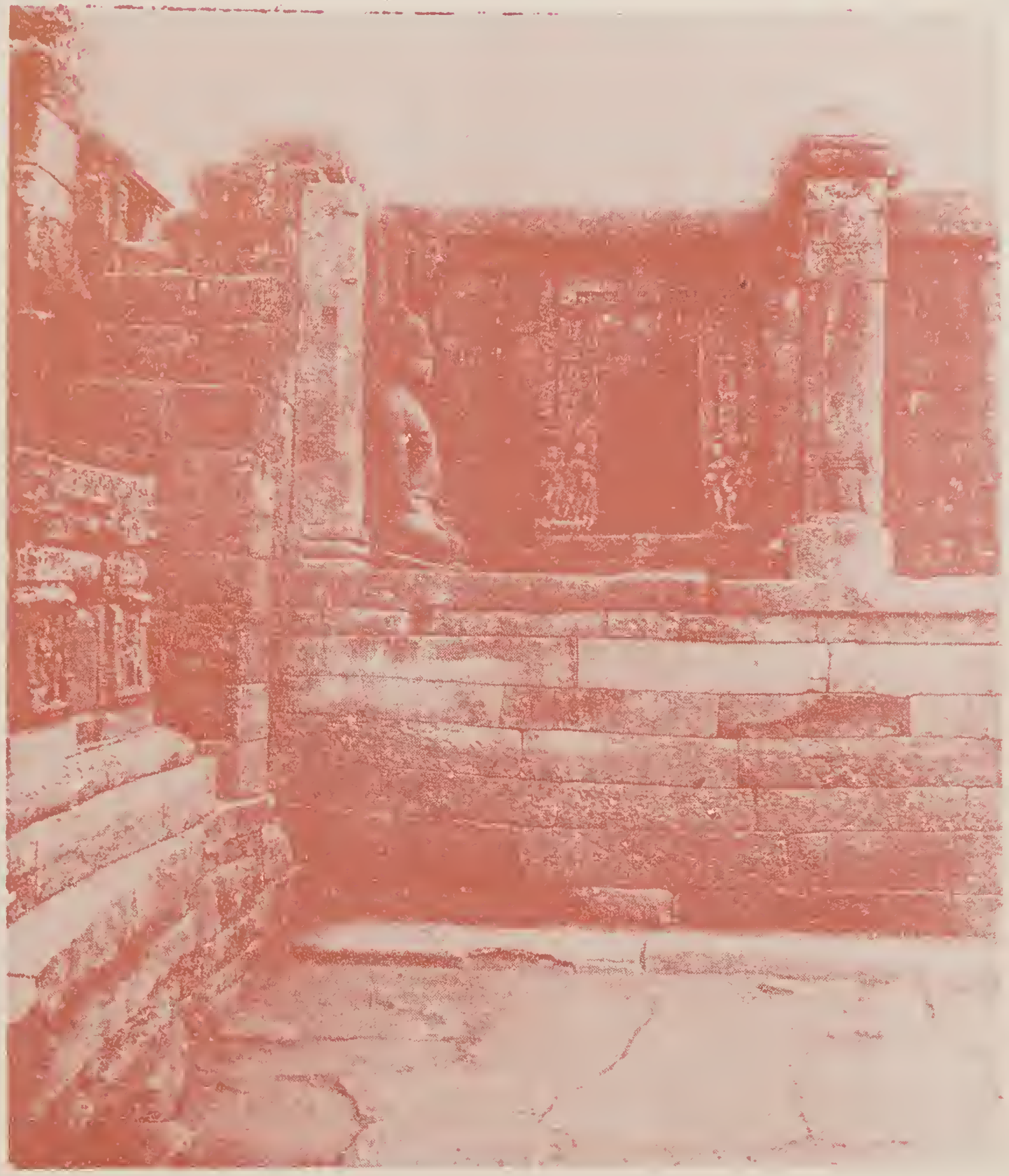


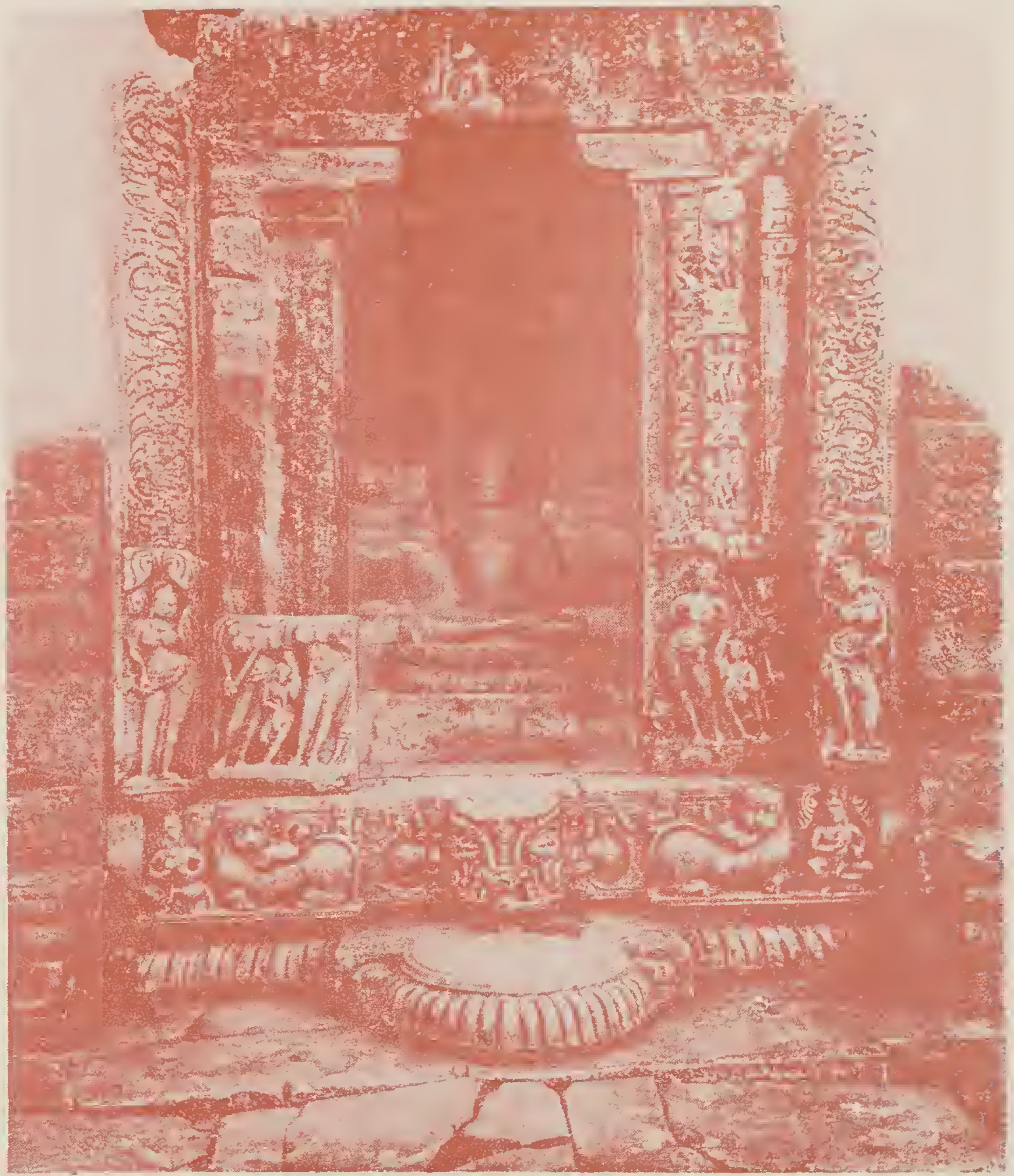
a TEMPLE 45 FROM WEST



b FORE COURT OF TEMPLE 45 AND MONASTERY 47

[illegible]





b ENTRANCE TO CENTRAL SHRINE

PLATE 118

a. SOUTH WING OF TEMPLE 45

The pavement in the foreground belongs to the earlier edifice of the 7th-8th century A.D. The pavement of the later edifice was about 2′ 6″ above it, coinciding with the bottom of the carved plinth on the left of the picture. For the carvings on the latter, see Pl. 119*a* and p. 75; for the doorway in the south wing, with the plain, makeshift lintel, see Pl. 120*b*; and for the seated Buddha image seen in profile at the end of this wing, see Pl. 120*d*. The verandah pillar to the right of the doorway, with the pot-and-foliage base belonged originally to the earlier temple (p. 75).

b. ENTRANCE TO THE CENTRAL SHRINE OF TEMPLE 45

The rich and elaborate carvings which adorn this entrance are discussed on pp. 73-74. Observe how characteristically Hindu all this sculpture is. Just as a thousand years earlier the sculptors of the Early School had adapted the mundane art of the day to the needs of Buddhism, so now they were again adapting the current art of Hinduism; and this art being essentially religious in character, they found it necessary to introduce into it even fewer changes than they had previously done (*cf.* pp. 153-55).

The pilasters with square, fluted capitals of the antechamber came, no doubt, from the same older and unfinished building as the pilasters of the sanctum (Pl. 116*d*).

For the cult image within the sanctum, see Pl. 120c.

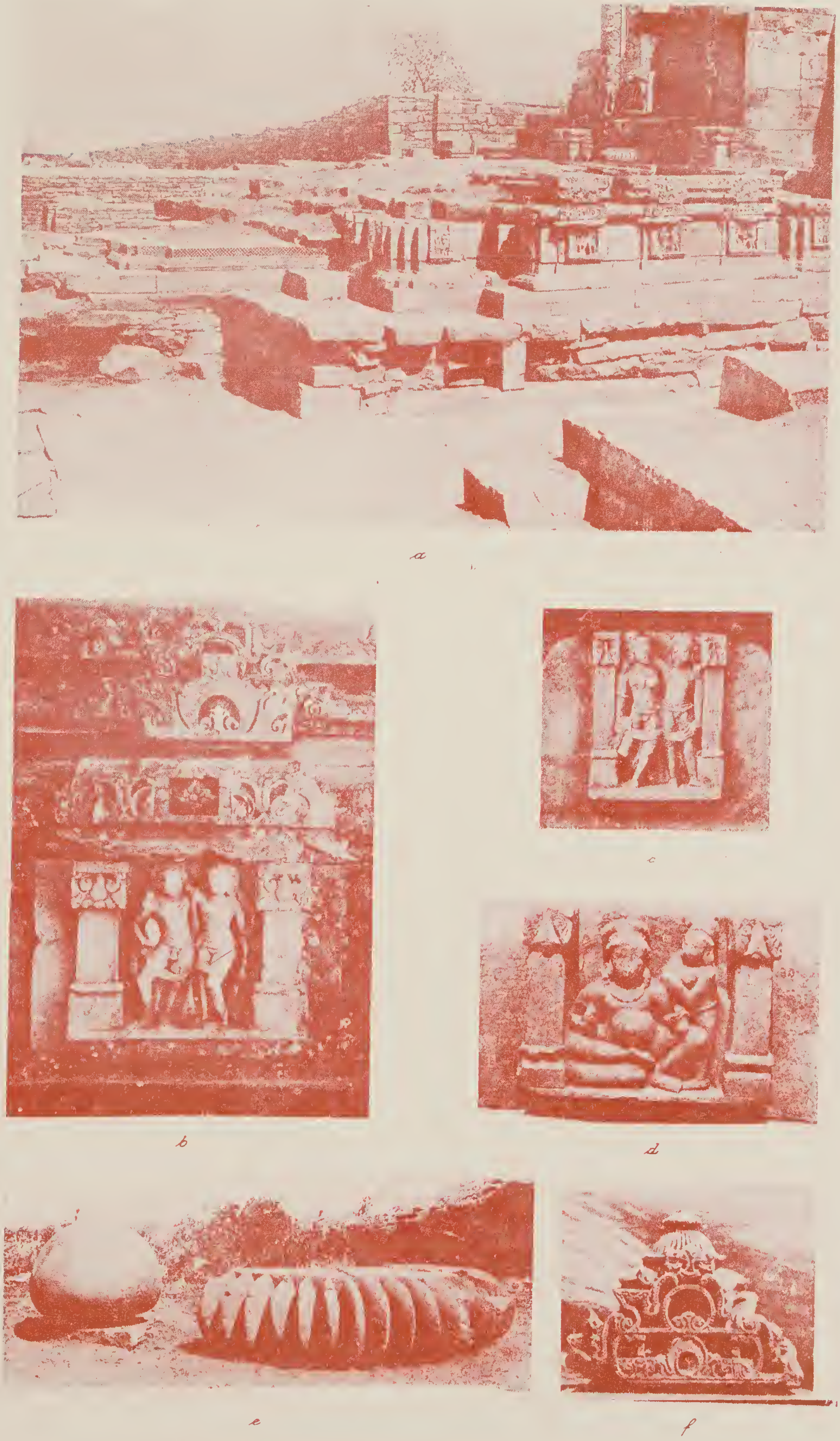
PLATE 119

a. Platform in front of Temple 45 from the South-West. This picture clearly shows the respective levels of the courtyard pavements belonging to the earlier and later temples, as well as the filling of heavy stone rubble between them.

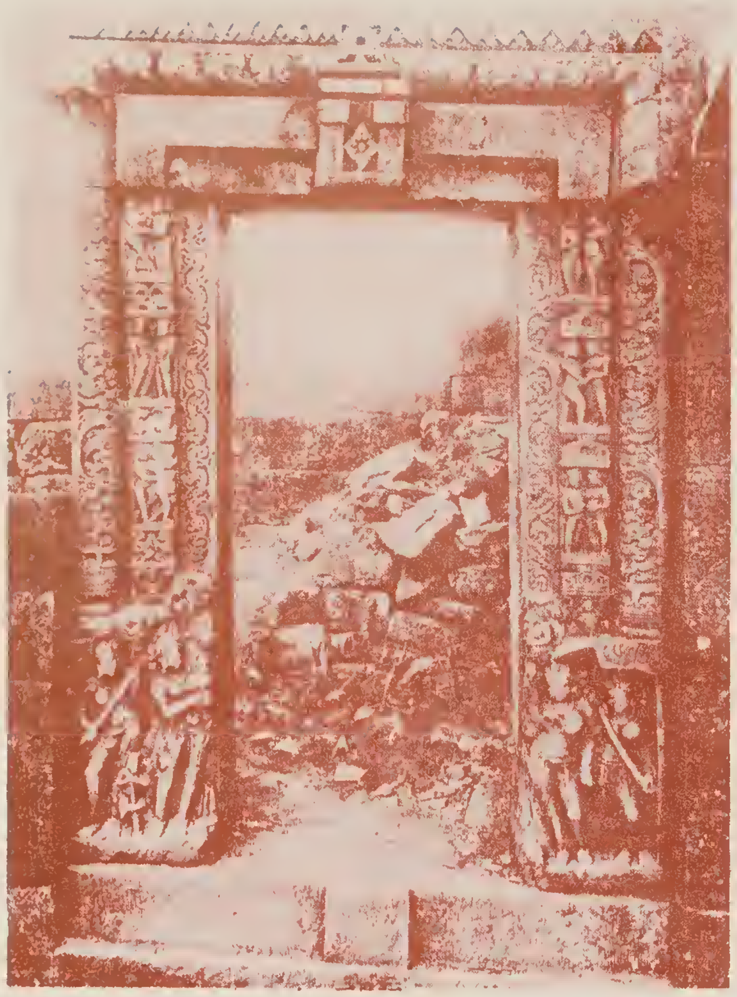
b, *c* and *d*. Examples of the figural carvings in the small panels on the vertical faces of the platform (p. 75). Figs. *b* and *c* are the usual amorous couples; Fig. *d*, the pot-bellied Pāñcika or Jambhala (p. 245).

e. Parts of the *ḳalaśa* and *āmalaḳa* which crowned the spire (*śiḳhara*) of this temple.

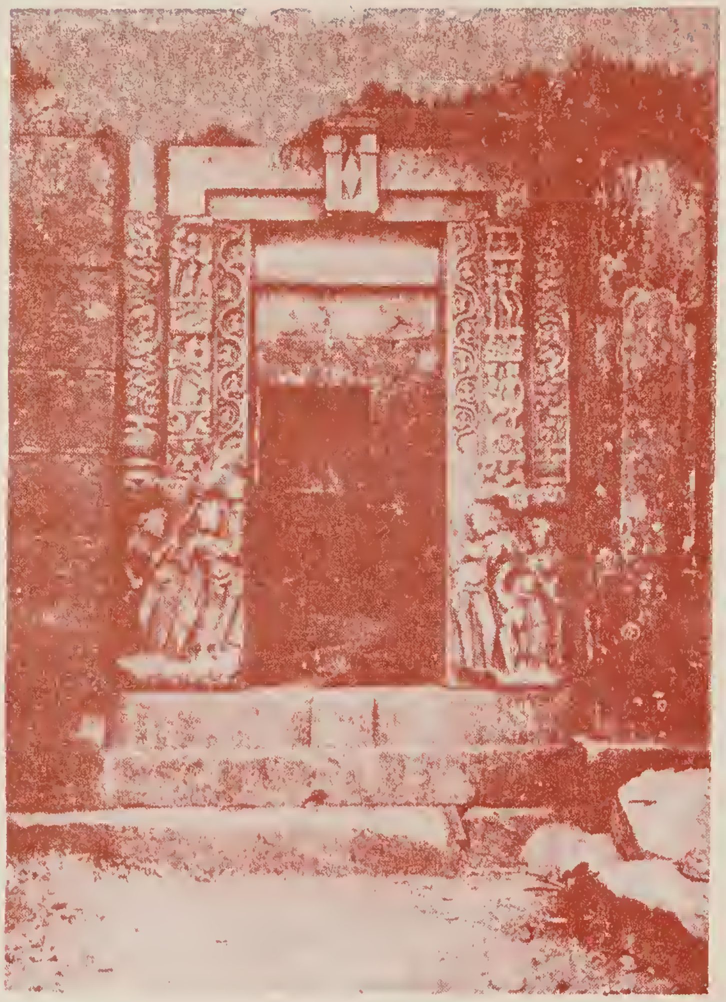
f. One of the many '*caitya*-and-*āmalaḳa*' motifs which were used to decorate the faces of the temple spire.



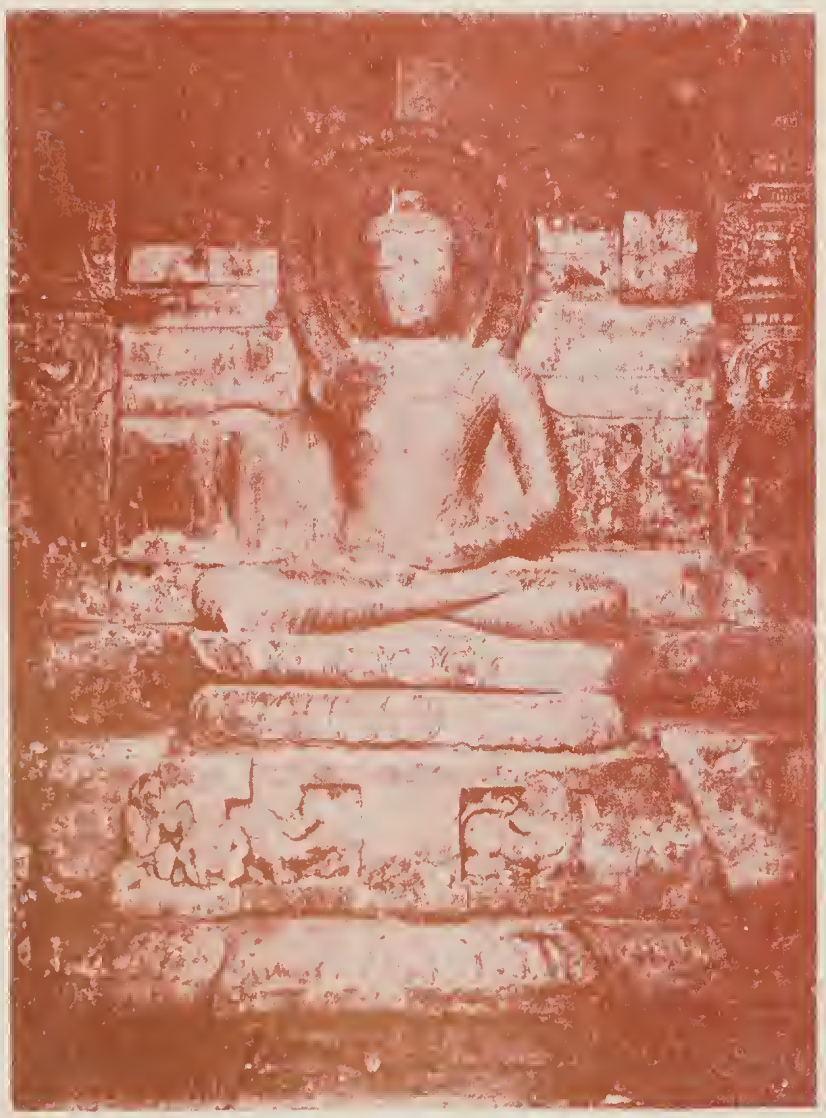
a TERRACE IN FRONT OF SHRINE _ b c d e f SCULPTURED DETAILS



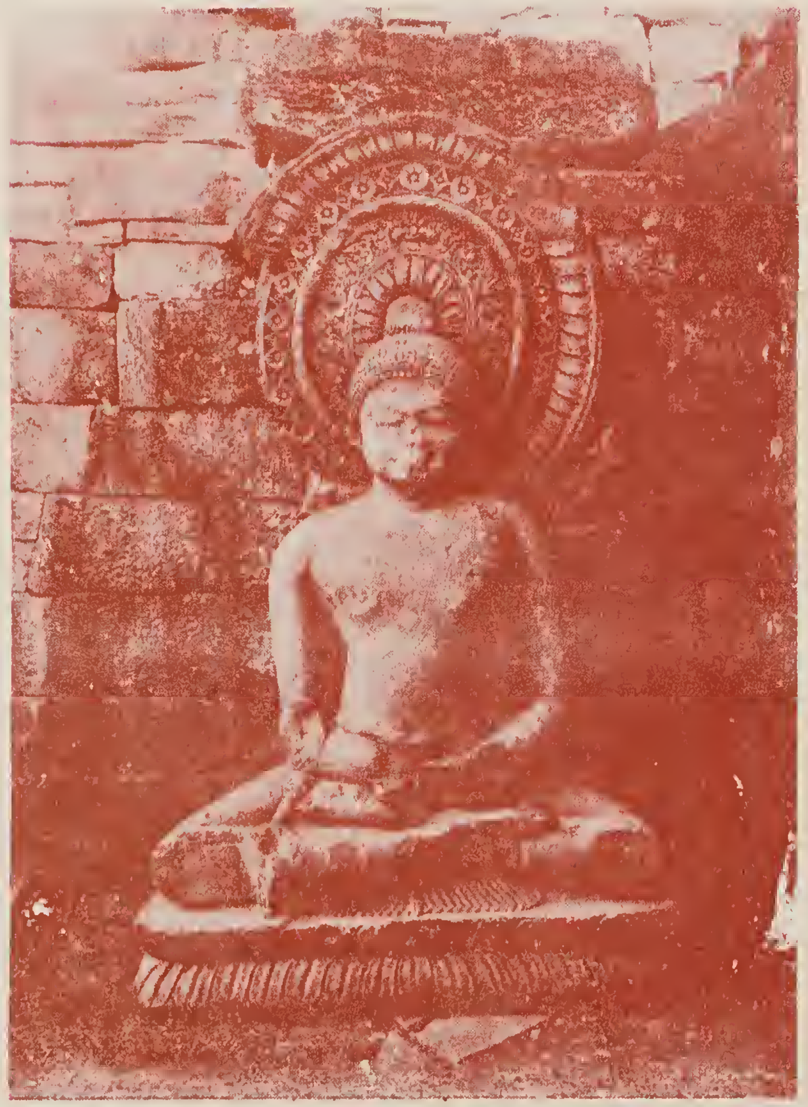
a. DOORWAY IN NORTH WING



b. DOORWAY IN SOUTH WING



c. CULT STATUE IN CENTRAL SHRINE



d. STATUE IN SOUTH WING

PLATE 120

a and *b*. Carved doorways in the north and south wings, respectively, of Temple 45. The luxuriant arabesques, highly stylised figures, and erotic scenes closely resemble those on the doorway of the central shrine (Pl. 118*b*), and like them are characteristically Hindu. The doorways were evidently left unfinished, and subsequently covered with lintels taken from some other building.

c. Cult statue of the Buddha in the central shrine of Temple 45. The statue is discussed on p. 73 and illustrated also in Pl. 118*b*. It portrays Buddha in the 'earth-touching' attitude (*bhūmisparśa-mudrā*), seated on a lotus throne, across the lower leaves of which runs the Buddhist creed in letters of about the 10th century A.D. This is the date of the statue also; but the lion-throne underneath belonged to an older statue of the (?) 8th century A.D., and is probably contemporary with the carved pilasters of the sanctum, two of which can be seen in the corners of this picture. As to the small mutilated figures projecting from the centre of the lion-throne, see p. 73.

d. Statue in the south wing of Temple 45. *Cf*. Pl. 118*a*, where the same statue is seen side-face. The statue, which represents Buddha in the *bhūmisparśa-mudrā*, is in a somewhat later style than the preceding one. Where it was originally enshrined, is not known.

PLATE 121

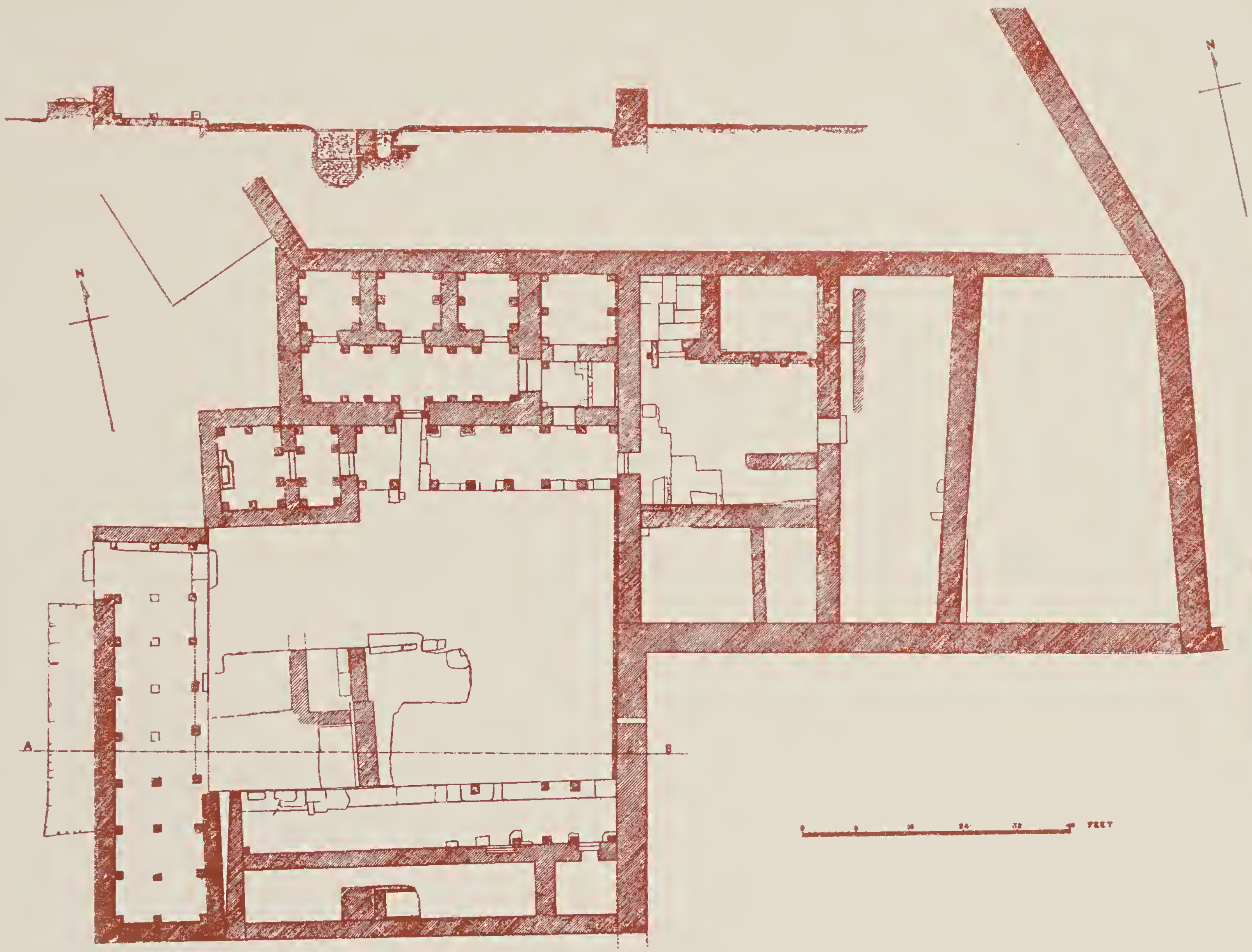
a. PLAN AND SECTION OF MONASTERIES 46 AND 47

The title on the Plate is perhaps misleading, as the two courts belong to one and the same monastery—Court 46 to the east, and Court 47 to the west (*cf.* Pls. 117*b* and 122*a*). The monastery, which is fully described on pp. 76-77, dates from about the 11th century A.D., and is characterised throughout by the plainest kind of masonry. Observe that in the larger Court 47 the remains shown in the open quadrangle appertain to an earlier stratum of buildings (*cf.* section).

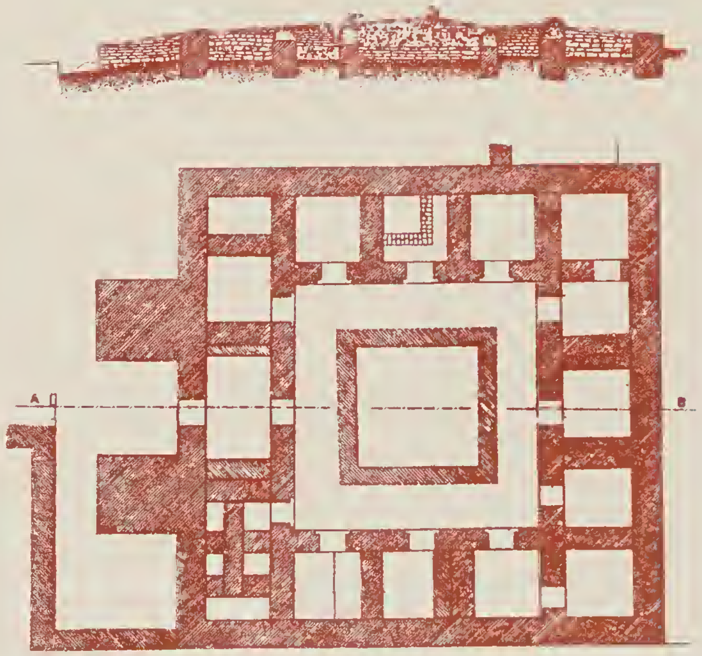
b. PLAN AND SECTION OF MONASTERY 38

For the description of this building, see p. 69. Like the neighbouring Monasteries 36 and 37, it dates from about the 7th century A.D.

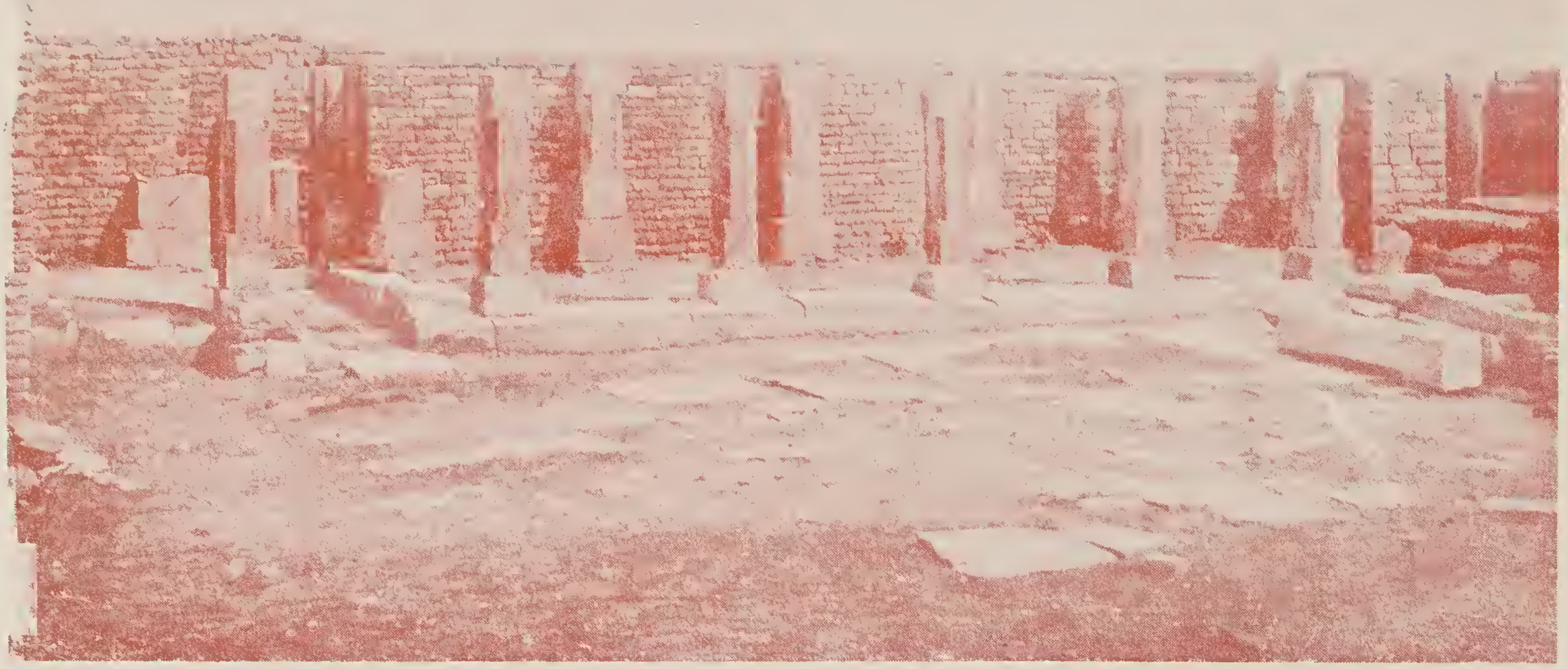
It was not until the early Gupta Age that this type of self-contained monastery, built around an open quadrangle, was introduced into Hindustān and Central India from the North-West (*cf.* pp. 63-64).



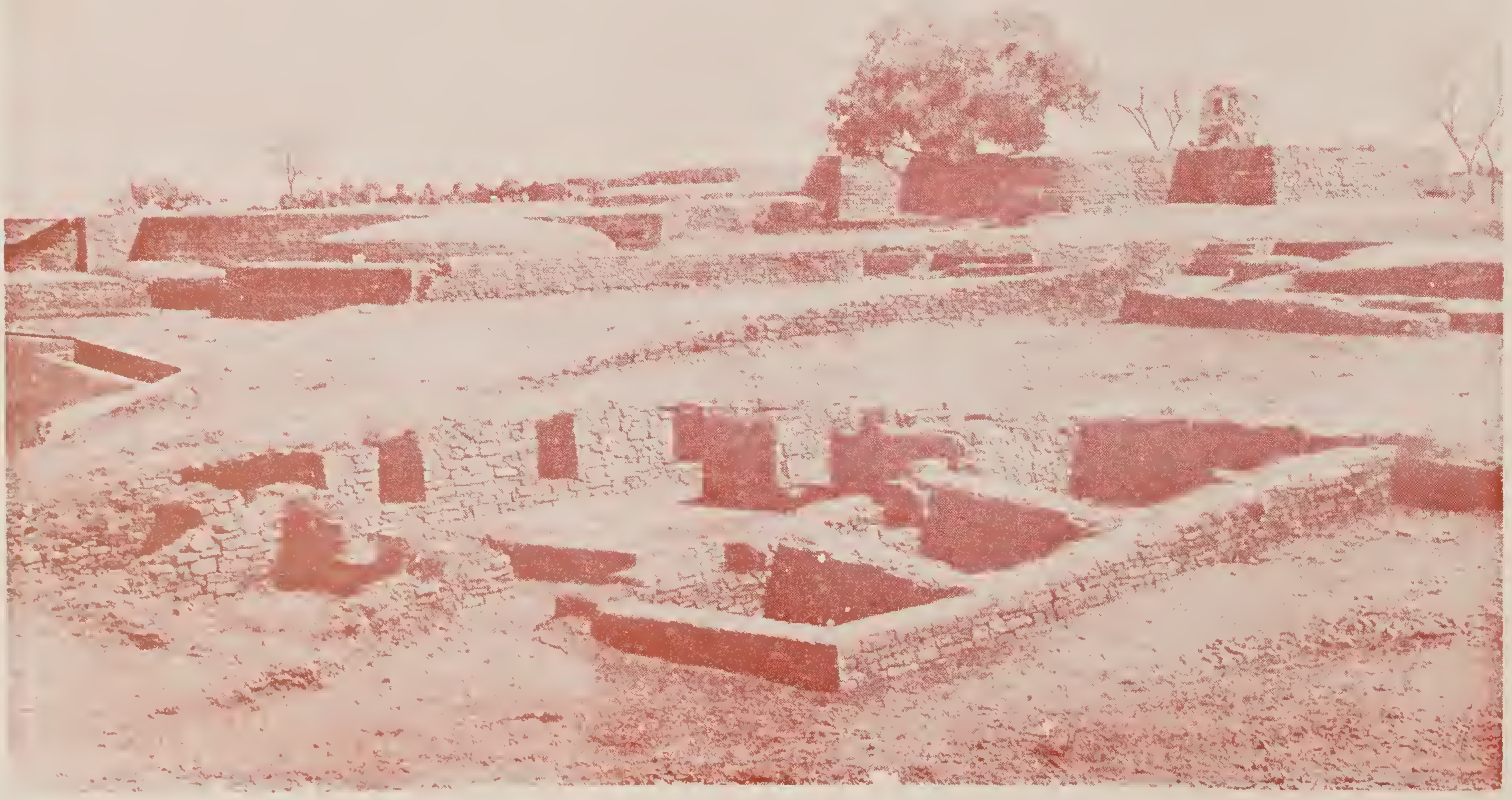
(a) MONASTERIES 46 AND 47: PLAN AND SECTION.



(b) MONASTERY 38 : PLAN AND SECTION



a INTERIOR OF MONASTERY 47



b MONASTERY 38 FROM SOUTH WEST

PLATE 122

a. INTERIOR OF MONASTERY 47

Cf. Pl. 121*a* and pp. 76-77. The pillared verandah (*ālinda*) seen in the photograph is on the north side of the Court. At its western end is the porch of a small shrine containing an image-pedestal against its back wall. Observe the plainness and rough dressing of the pillars. This is one of the latest structures on the site. At the time it was built (*circa* 11th century A.D.) Buddhism was nearing its final eclipse and no doubt the revenues of the saṅghārāma at Sāñchī had fallen to a low ebb.

b. MONASTERY 36, FROM THE SOUTH-WEST

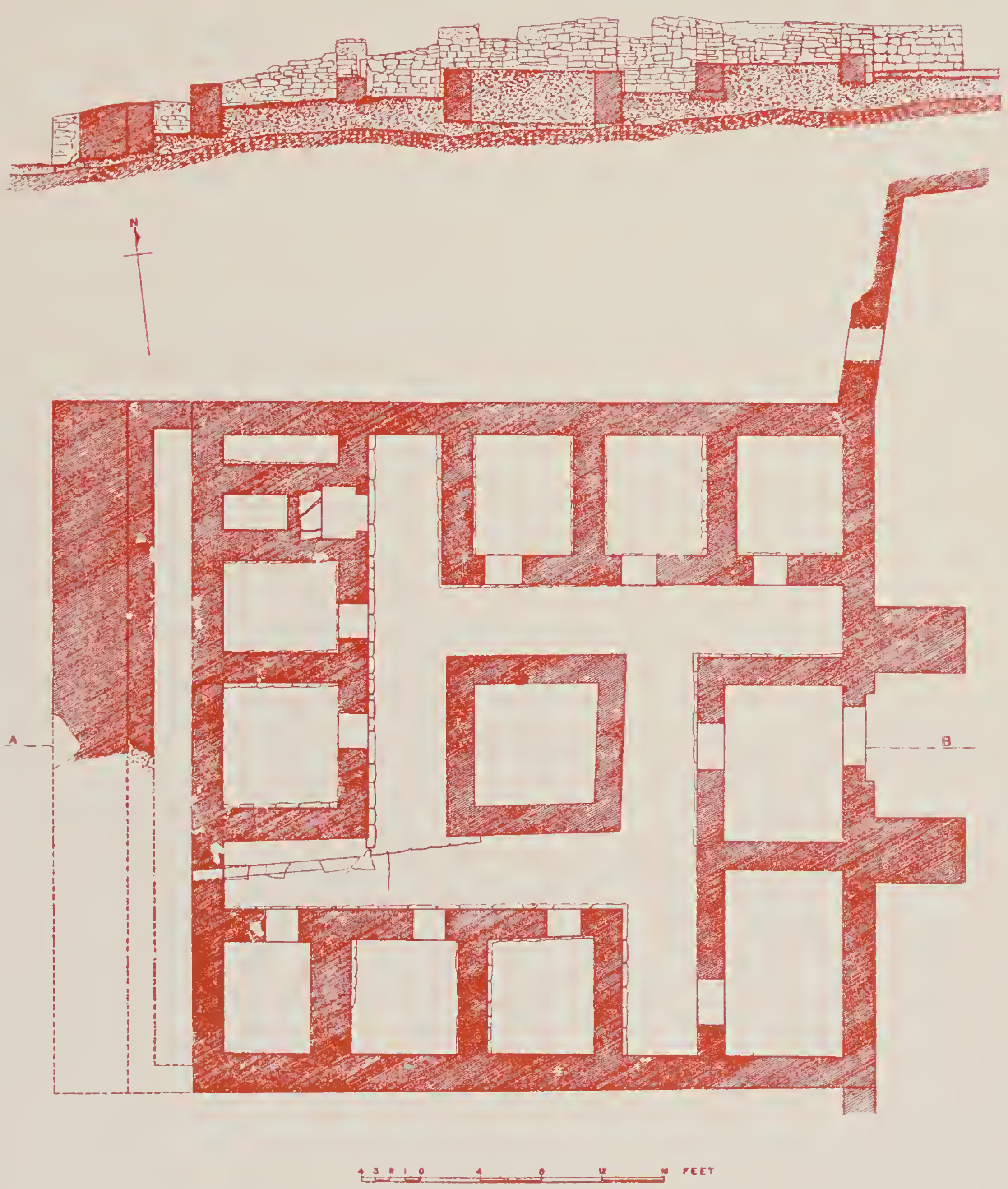
In the foreground is the small and much ruined Monastery 36, for which, see Pl. 123*a* and p. 69. In the middle distance is Stūpa 6 (pp. 45-46) and beyond it, to the right of the picture, the massive walls of Building 43, with the bastion at its S.-W. corner half shaded by a large khirṇi tree (p. 78).

PLATE 123

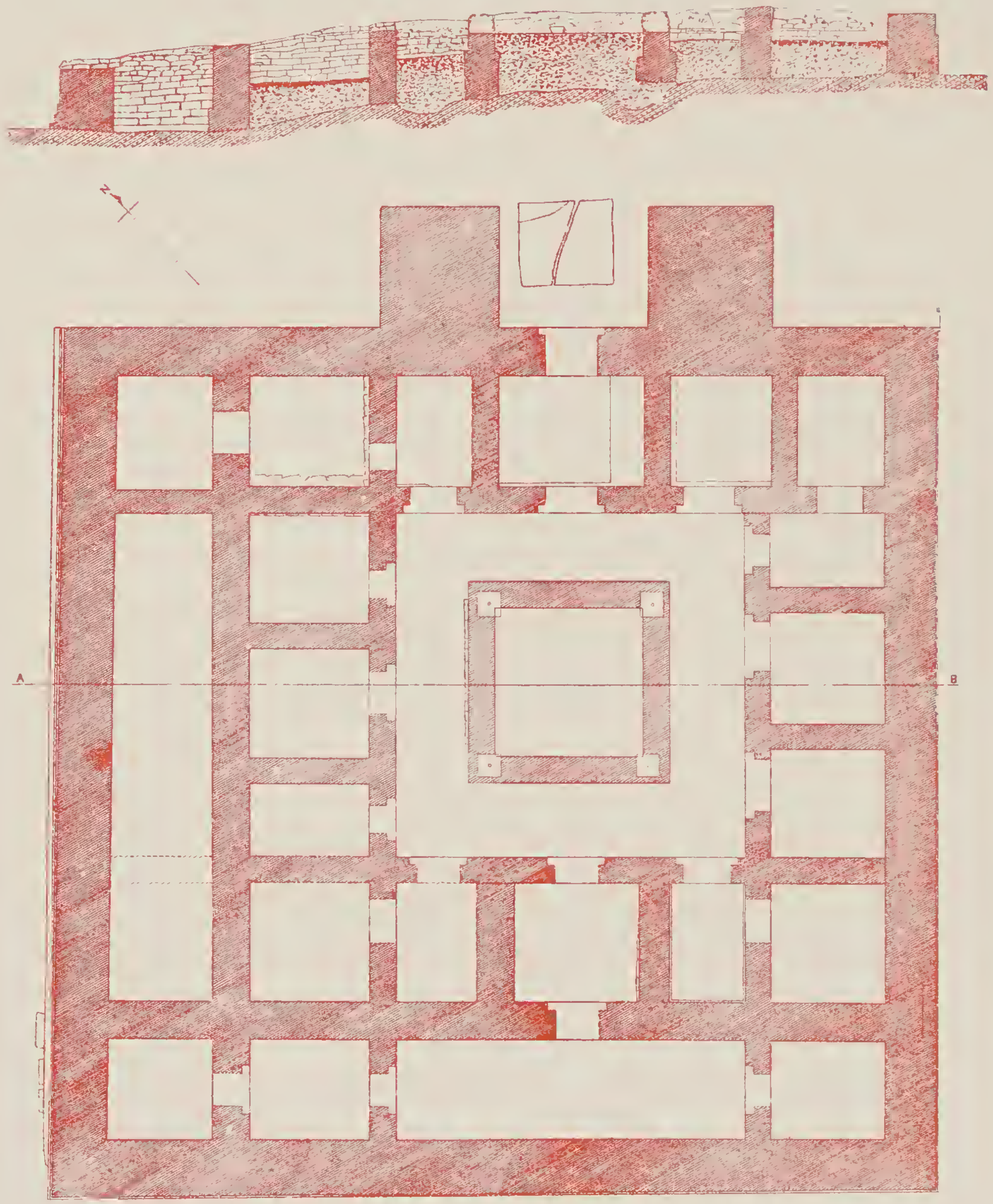
a-b. PLANS AND SECTIONS OF MONASTERIES 36 AND 37

Cf. Pl. 122*b* and p. 69. Like the neighbouring Monastery 38, these two buildings are assignable to about the 7th century A.D.

Regarding this early mediæval type of monastery, see description of Pl. 121*b* and pp. 63-64.



(a) MONASTERY 36 : PLAN AND SECTION



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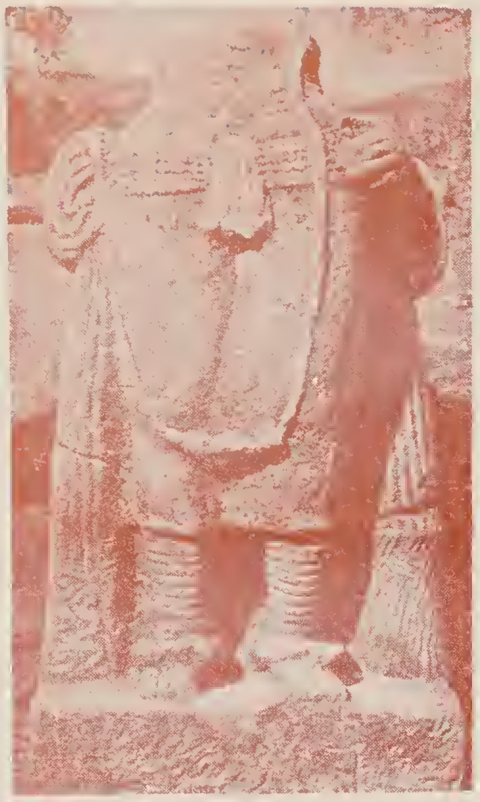

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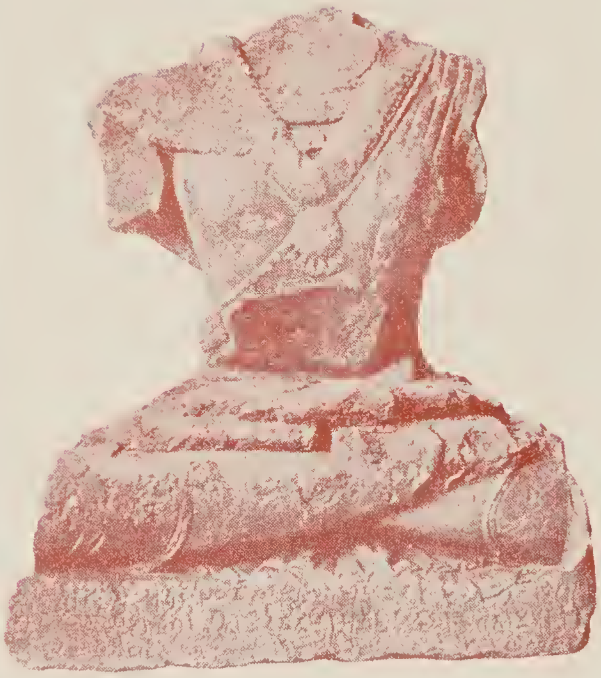

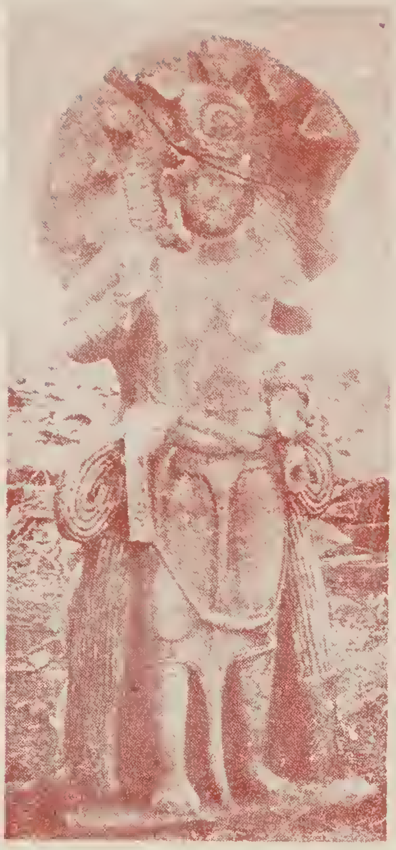

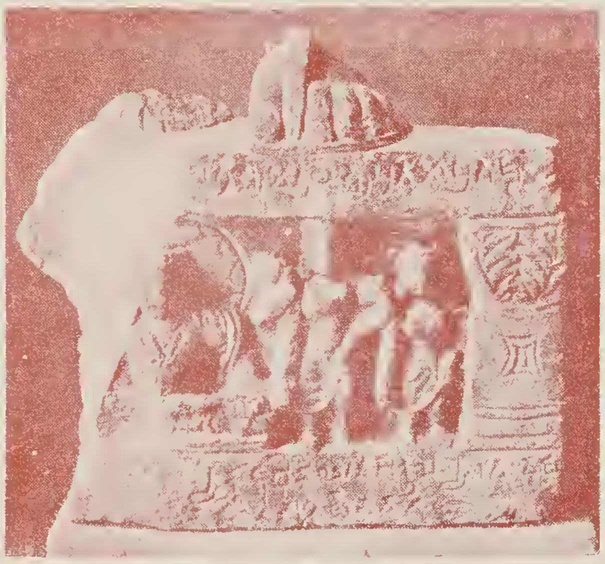

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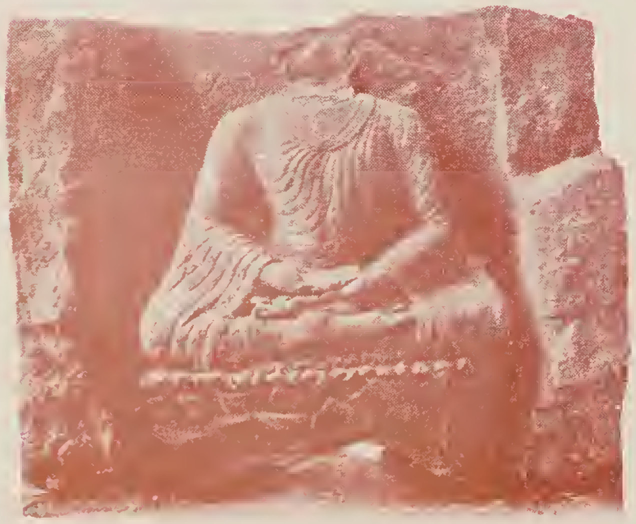

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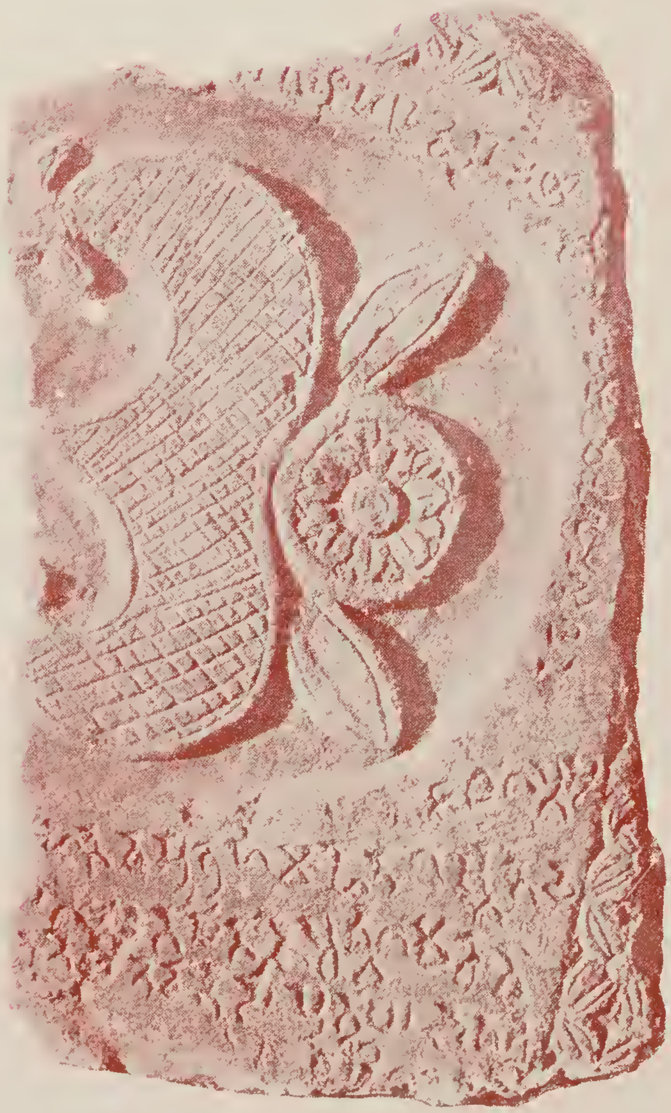


MISCELLANEOUS SCULPTURES

PLATE 124

MISCELLANEOUS SCULPTURES

a. Lower part of a Nāgī image in the round, of greyish-white sandstone (ht. 2′ 9″). The Nāgī is standing with left hand on hip, wearing a *dhotī* fastened with a beaded girdle round the hips, scarf, heavy anklets, and a long jewelled cord reaching to the knees. The scarf is bunched at the hips and its ends fall on either side to the ground. Some of the Nāgī's coils are traced on the back. The image, which stands on the hill of Nāgourī (Pl. 1), appears to be a clumsy and expiring effort of the Early School, assignable to the 1st or 2nd century A.D.

b. Image of buff sandstone representing the Bodhisattva seated cross-legged in the *dhyāna-mudrā* (ht. 1′ 6¼″). The figure wears a *saṅghāṭī* over the left shoulder only, a scarf around the loins, jewelled necklaces, pendant and garland. On the front of the pedestal is an inscription in Brāhmī characters of the Kushān period (No. 828 *infra*), from which it appears that the image represents Siddhārtha seated beneath the *jambu* tree on the occasion of his First Meditation (*cf*. pp. 202 and 253). *Mus. Cat*., A82.

c. Image in the round (ht. 6′ 7″) of a standing Nāga with a seven-headed serpent hood and serpent coils at the back. He wears a *dhotī*, scarf, elaborate head-dress, heavy ear-pendants, bracelets, and a long jewelled cord reaching to the knees. Round his waist twisted snake-like coils take the place of a *ḳamarband*. The ends of the scarf fall on either side as in Fig. *a*, and the *dhotī* is drawn down into a long point between the feet. In his right uplifted hand was a lotus (*cf*. Pl. 125*b*); in his left, held at the hip, a flask. The image, like Fig. *a*, stood on the Nāgourī hill, and appears to be of about the same age as the latter, though the workmanship is in every way superior.

d. Broken pedestal of Mathurā sandstone (8″×7¾″), with part of the left foot of a standing image, wearing sandals. To the right of the pedestal is a dwarf pilaster with foliate cap. In sunk panel, the partly mutilated figure of the Bodhisattva Maitreya, seated cross-legged and holding a small flask in his left hand. To his left, two female votaries clad in *sārīs*, each holding a lotus stalk in the right hand, and the hem of the *sārī* in the left. On the borders above and below the panel, an inscription in Brāhmī characters of the Kushān period (No. 830 *infra*), from which it may be gleaned that the image was originally dedicated by the daughter of a certain Vishakula. Subsequently it was broken, and this fragment was enshrined in the relic-chamber of Stūpa 12 (p. 47). *Mus. Cat*., A84.

e. Part of a niche of buff sandstone (ht. 1′ 3″) containing a headless figure of Buddha seated in meditation on a lotus throne, with *saṅghāṭī* covering both shoulders. The sculpture is referable to the 4th-5th century A.D. *Mus. Cat*., 20.

f. Broken slab of Mathurā sandstone (11¼″×8½″) impressed with foot-print (*pada*), of which the heel only remains. In the heel is a *nandipada* symbol in relief; around it, an inscription in early Gupta lettering (No. 831 *infra*, p. 387); and at the edge, remnants of quatrefoil border. *Mus. Cat*., A85.

PLATE 125

MISCELLANEOUS SCULPTURES

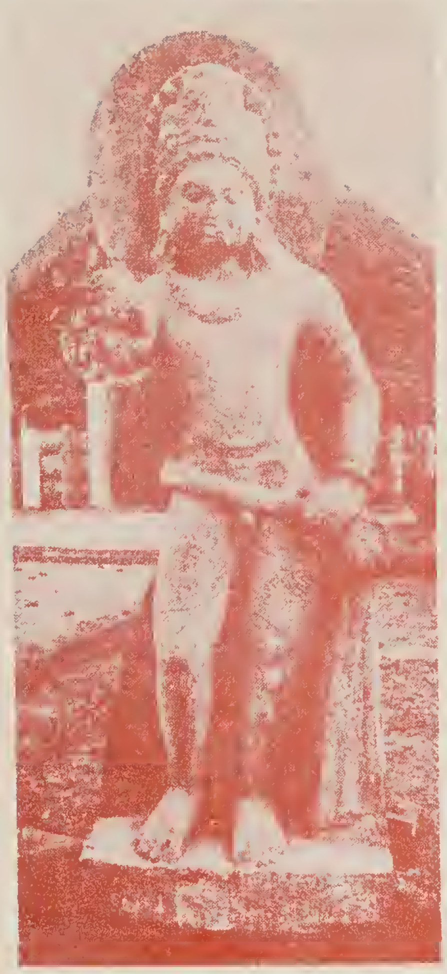
a. Statue of greyish-white sandstone (ht. 8′) representing the Bodhisattva Padmapāṇi (Avalokiteśvara) standing, with weight on left leg. He wears a short *dhotī* with girdle tied in front, scarf bunched at the left hip, tiara, jewelled necklace, armlets and bracelets. His right hand, raised to the shoulder, holds a lotus; his left rests on the scarf at his hip. In front of the tiara is a *kīrttimukha* mask spouting out garlands. The halo is unusual. Probably the outer rays, which in the case of the figure on Pillar 35 (Pl. 108*b*) were made of metal, were here painted on the plain border of the halo. The statue, which is referable to the 5th century A.D., is markedly inferior to the one on Pillar 35, of which it appears to have been a copy. *Cf.* p. 254 and *Mus. Cat.*, A100.

b. Statue in reddish-grey sandstone (ht. 6′ 10″) of a standing Nāga with a seven-headed serpent hood and schematic coils, worked in the round, behind. The Nāga wears a *dhotī* with girdle tied in front, a scarf passing over the left arm and knees, tiara, jewelled necklace, ear-pendants and bracelets. In front of the tiara is a *kīrttimukha* mask spouting out garlands. The reader should compare this Nāga, which is fifth century work, with the Nāga illustrated on Pl. 124*c* and mark the changed mannerisms and the great differences in style which had crept in during the 3rd and 4th centuries. *Mus. Cat.*, A102.

c. Statue of the Bodhisattva Padmapāṇi (ht. 7′ 6″) similar in all respects to Fig. *a*. *Mus. Cat.*, A101.

d. Image of buff sandstone (ht. 2′ 10″) representing the Buddha seated cross-legged on a lotus throne supported by two lions. The *saṅghāṭī*, which he wears, passes over the left shoulder only, leaving the right shoulder bare. The left hand, which rests, palm upwards, in the lap, holds the end of his girdle. The right hand appears to have been raised in the *abhaya-mudrā*. On the sole of the right foot is a lotus symbol. Between the lions on the pedestal kneel a male and a female devotee, the former with hands raised in prayer, the latter holding a garland. The image is referable to the 5th century; from the waist upwards it is a gracefully-modelled piece of work, but the legs, be it noted, are disproportionately large. *Mus. Cat.*, 23.

e. This is the image which probably occupied the plinth on the south side of Stūpa 5 (*cf.* p. 46). It is of reddish-buff sandstone (ht. 5′ 3″) and represents Buddha seated on a cushioned seat (*cf.* Pl. 70*a-d*) in the *dhyāna-mudrā*. Both shoulders are covered by the *saṅghāṭī*. Behind are the remnants of a halo, and beneath each ear a small mortice-hole, showing where the protracted ear-lobes were at one time repaired. In style, this image is not far removed from the Maṅkuwār image of 448-49 A.D. (*cf.* Coomaraswamy, *History of Indian and Indonesian Art*, Pl. XLIII, 162).



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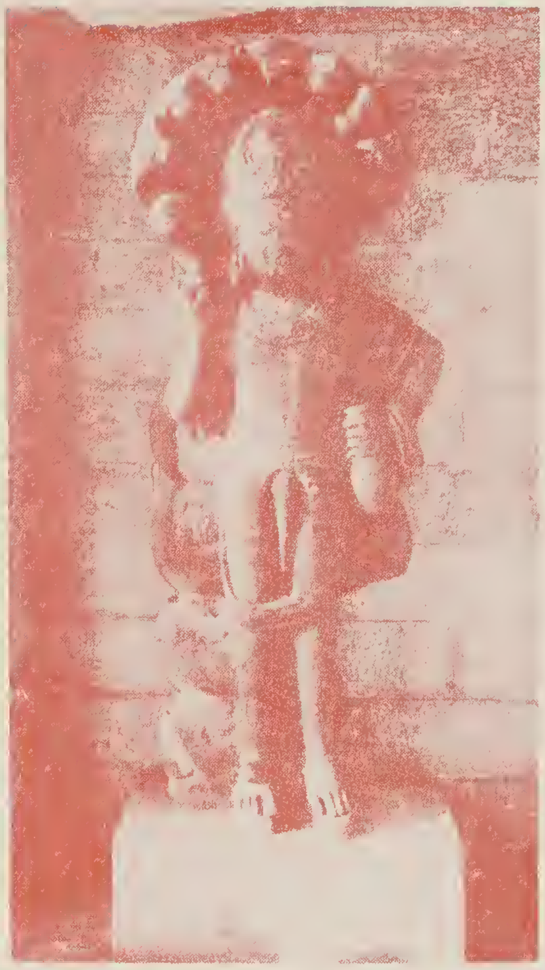

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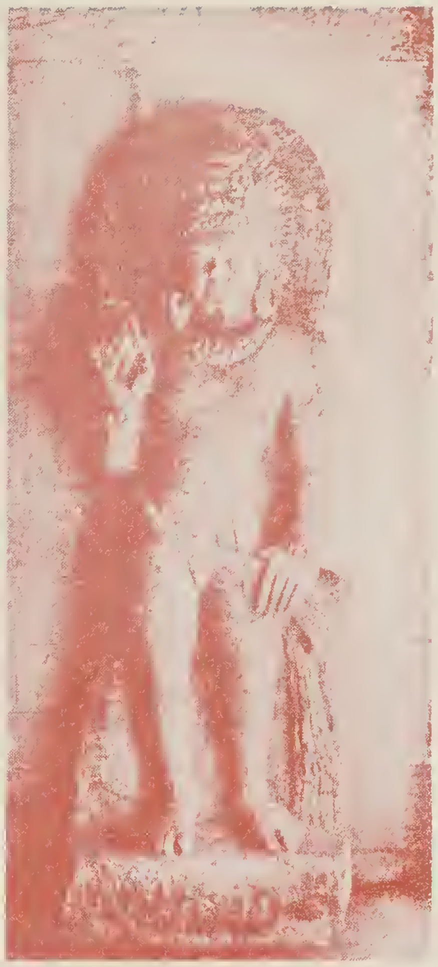

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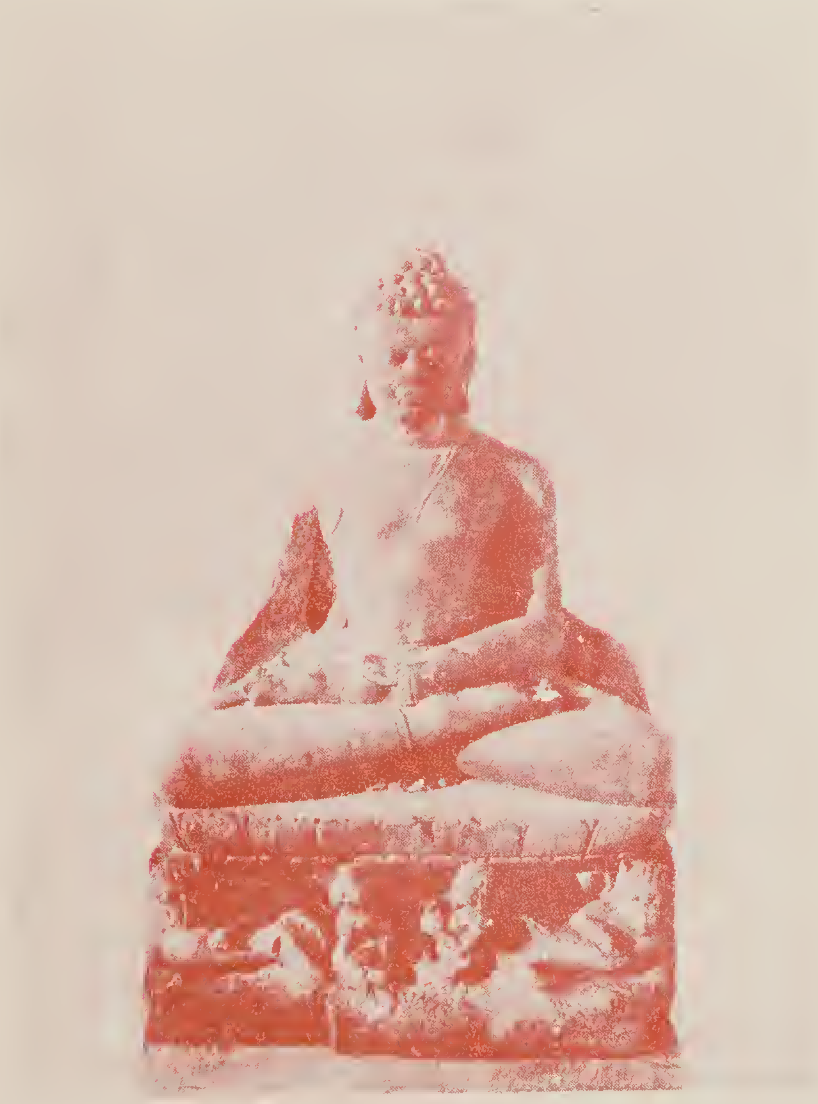

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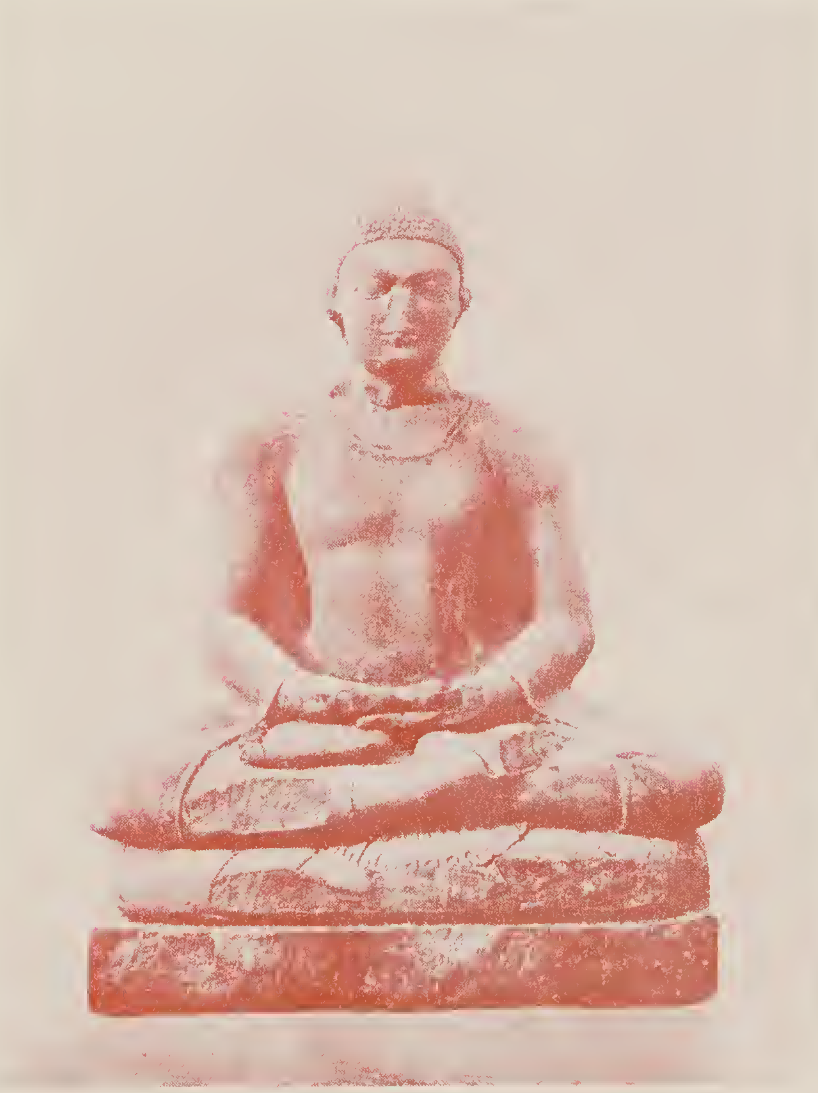

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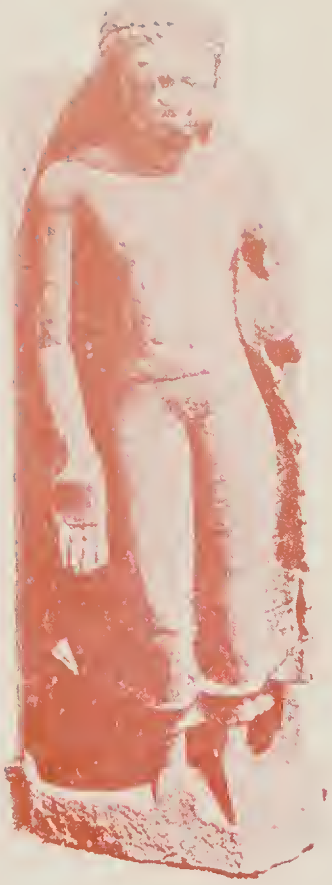
MISCELLANEOUS SCULPTURES



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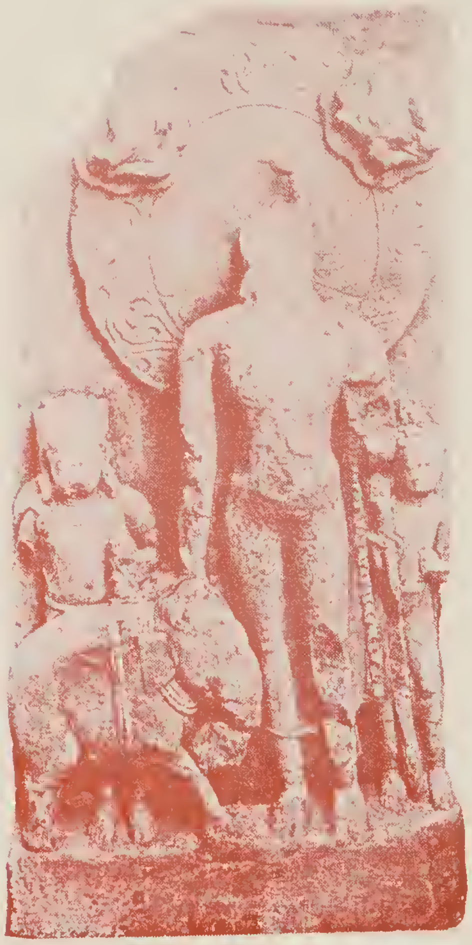

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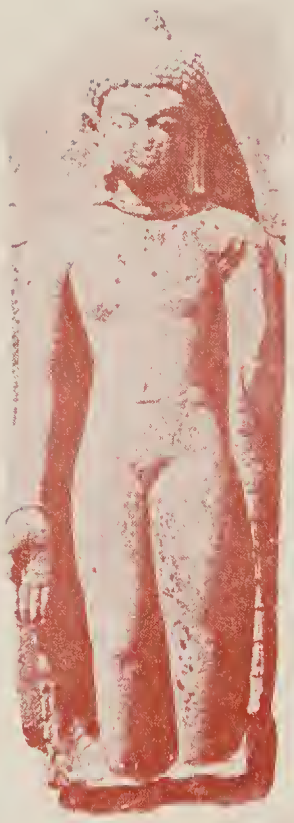

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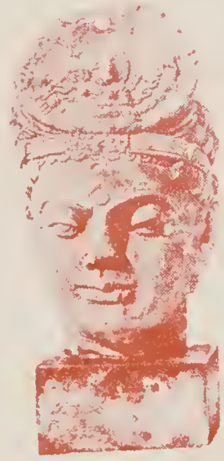

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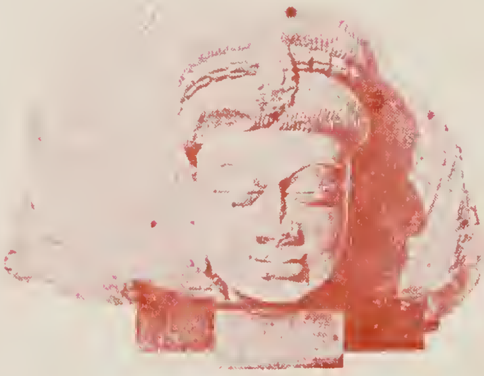

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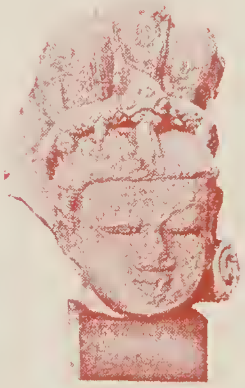

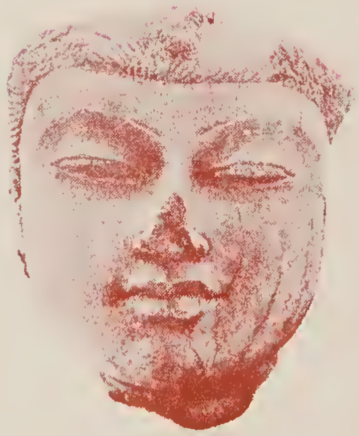

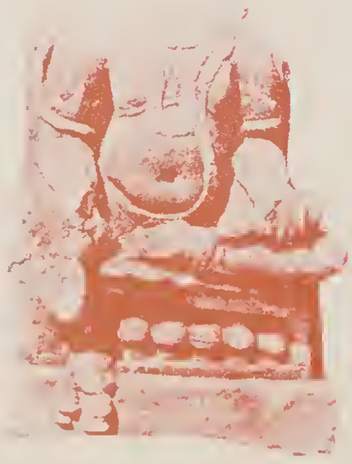

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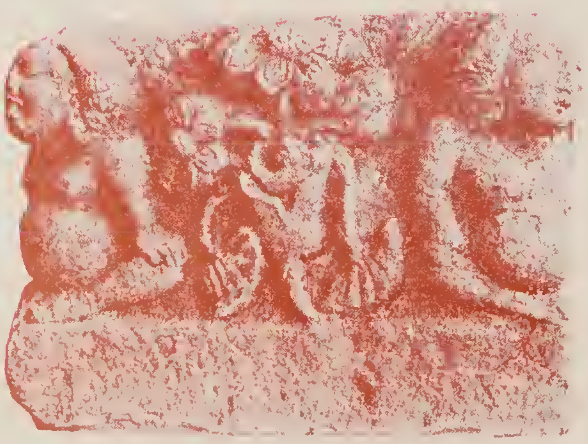

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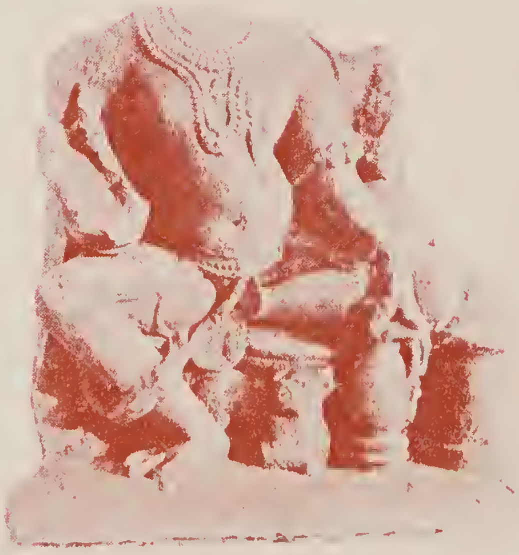


MISCELLANEOUS SCULPTURES

PLATE 126

MISCELLANEOUS SCULPTURES

The first three figures on this Plate are approximately of the same age—6th to 7th century A.D.

a. Image in greyish-white sandstone (ht. 5′ 5″) of the Buddha standing in the 'gift-bestowing' attitude (*varada-mudrā*). The upper garment (*saṅghāṭī*) covering both shoulders and arms is spread out on either side of the figure and held at the shoulder by the left hand; the under garment is visible above the ankles. *Mus. Cat.*, 1.

b. Relief of buff-red sandstone (ht. 5′ 1″) depicting the subjugation of the mad elephant at Rājagṛiha. The right hand of the Buddha rests on the head of the elephant, behind which stands Indra holding a *caurī* in his right hand and *vajra* in his left. The other attendant on the left, where we should expect Brahmā, holds a long staff in his right hand, but in other respects is more like a Buddha figure. Behind the Buddha's head is a disproportionately large halo, with lightly incised ornamentation and garland-bearing Gandharvas on clouds. On the inner circle of the halo is an inscription in one line containing the Buddhist creed. *Mus. Cat.*, 9.

c. Image of Buddha (ht. 4′ 4″) very similar to Fig. *a*, but of dark purplish sandstone. An inscription of one line on the left margin of the slab contains the Buddhist creed. *Mus. Cat.*, 7.

d. Head in buff sandstone of the Bodhisattva Avalokiteśvara (ht. 10″). The hair is disposed in ringlets bound by a fillet with a large rosette in front, on which is a figure of the Dhyāni Buddha, Amitābha. The head is a striking example of Gupta work. *Cf.* p. 254 *supra* and *Mus. Cat.*, B30.

e. Head of dark purplish sandstone with mutilated halo (ht. 10½″). The hair is combed back from the forehead and bound by a wreath with medallion in front. On the forehead is a small *tilaka* mark. The head, which is in the later Gupta style, was found in the debris of Temple 20. *Cf.* p. 255 and *Mus. Cat.*, B42.

f. Head of greyish-white sandstone (ht. 9¾″). The hair is combed back from the forehead and arranged in a high, triple chignon, bound round by a beaded wreath with medallion in front and pendent strings of beads. In the left ear is a large spiral ornament. The head is probably of the later Gupta period, but the date is uncertain. *Cf.* p. 255 and *Mus. Cat.*, B43.

g. Mask of head of dark purplish sandstone (ht. 3¾″). The hair is combed back from the forehead and divided at the centre by a double plait. The head appears to have belonged to an attendant figure, which stood on the left of a group. It is a work of the later Gupta period. *Mus. Cat.*, B32.

h. Headless image in dark purplish sandstone (ht. 1′ 4″) of Pāñcika (Jambhala) seated in an easy posture (*līlāsana-mudrā*) on a seat supported on a row of short balusters. He wears necklaces, armlets, anklets and a long jewelled cord hanging from the shoulders. In his left hand is a purse (made of mongoose skin); under his right foot are two small vases containing treasure for his votaries. *Cf.* p. 245 and Pls. 118*b* and 119*d*. *Circa* 10th century A.D. *Mus. Cat.*, A110.

i. Square capital of a pilaster (ht. 11½″), with bunch of lotuses on three faces and a Yaksha at each of the front corners. Early 5th century. *Cf.* the capitals of Temple 17 (Pl. 113*d*). *Mus. Cat.*, A96.

j. Four-armed image of Siva (?) seated in the *līlāsana-mudrā* on a double lotus throne supported by a bull. The lower right hand is in the *abhaya-mudrā*; the lower left rests on a vase like those in Fig. *h*. Twined round his right leg and shoulder is a lotus stalk. *Circa* 10th century A.D. *Mus. Cat.*, A112.

PLATE 127

MISCELLANEOUS SCULPTURES

a. Votive stūpa of dark purplish sandstone (ht. 2′ 8¼″) with octagonal base. On each face is an image of the Buddha standing within a pillared shrine, in the *abhaya-* or *varada-mudrā*. In the architectural decoration, observe the *caitya* and *āmalaka* motifs, characteristic of later mediæval work. The crowning umbrella above the harmikā is missing. *Mus. Cat.*, 171.

b. Upper part of a pillar of dark purplish sandstone (ht. 2′ 7¾″) octagonal below and sixteen-sided above, the sides being alternately fluted and flat. The capital is a fluted vase standing on a wreath, with a band of lotus leaves below and another issuing from its mouth. 5th—6th century A.D. *Cf.* the pillar in Temple 31 (Pl. 114*g*). *Mus. Cat.*, 138.

c. Votive stūpa of dark purplish sandstone (ht. 1′ 5½″) without harmikā or umbrella. Spaced at equal intervals round the circular drum are four niches, each containing a figure of the Buddha in the *dhyāna-* or *bhūmisparśa-mudrā*. Between the niches is a rosette-and-lozenge moulding; above, a frieze of swags; and below, a double lotus base.

d. Votive stūpa of dark purplish sandstone (ht. 3′ 4½″) without harmikā or umbrella. Around the drum, divided from one another by pilasters, are four Buddhas seated on conventional rocks, under their Bodhi trees. Two of the Buddhas are in the *bhūmisparśa-mudrā* and a third in the *dhyāna-mudrā*. The fourth is mutilated. Late mediæval period.

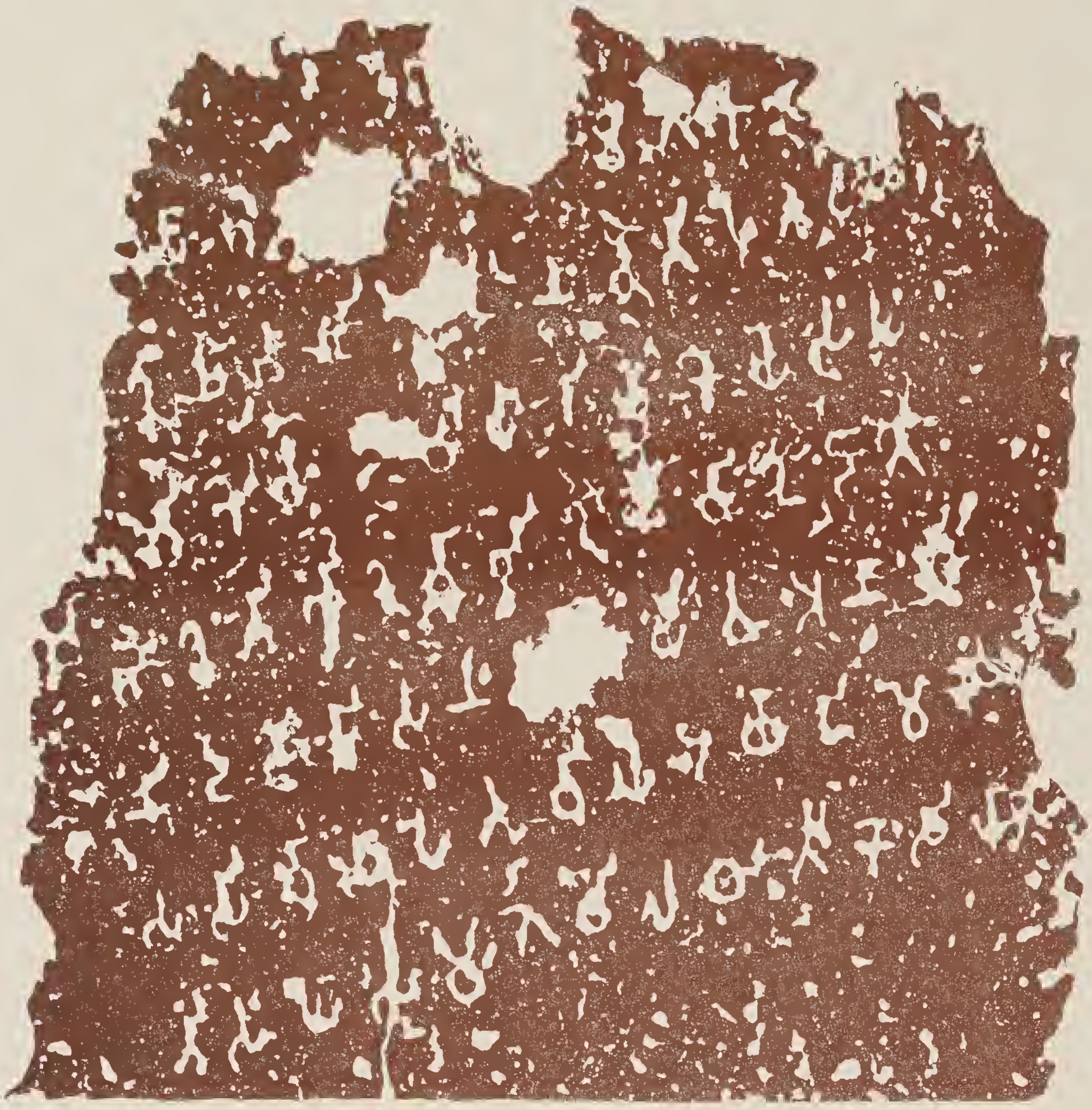
e. Door jamb of reddish-brown sandstone (ht. 3′ 1½″) enriched with slender pilaster and two vertical bands with foliate and jewelled designs. The pilaster has a 'pot-and-foliage' base and cap, and between them a band adorned with *kīrttimukha* masks. Early Gupta period.

f. Part of a pilaster of grey sandstone (ht. 4′ 6½″). The carvings are divided horizontally into three registers by a rosette-and-lozenge band above and an *āmalaka* band below. In the lowest register are half and quarter circles with beaded borders and stylised arabesques; in the middle, Buddha, Bodhisattva or other figures in rectangular panels; in the uppermost, *kīrttimukha* masks spouting forth nāgīs with serpent hoods and fish tails and with hands clasped in prayer. *Mus. Cat.*, 45.

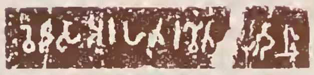
d

e

ASOKA PILLAR



STUPA I: GROUND RAILING.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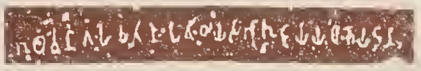
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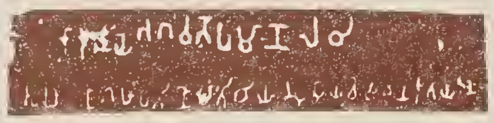
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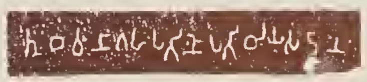
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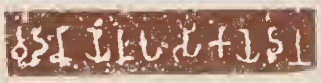
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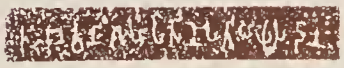
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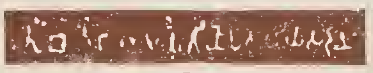
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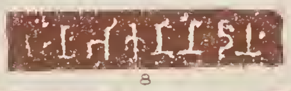
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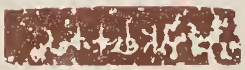
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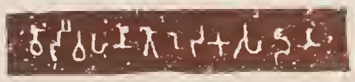
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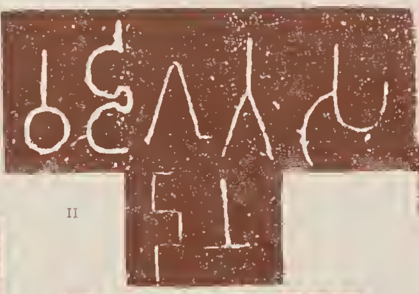
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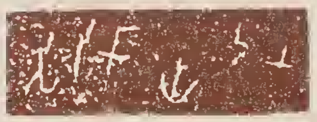
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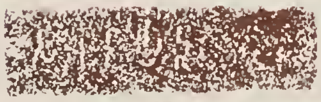
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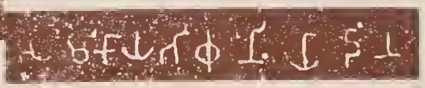
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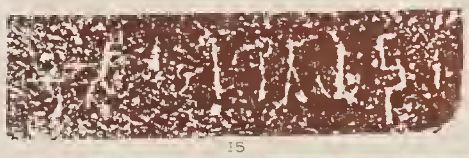
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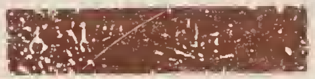
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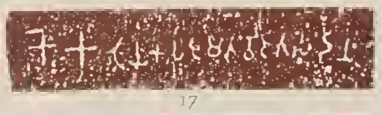
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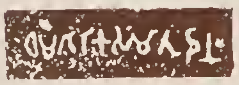
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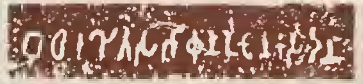
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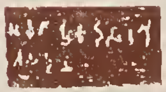
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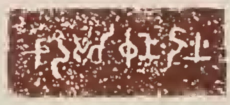
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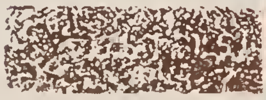
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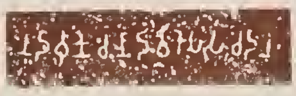
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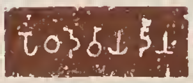
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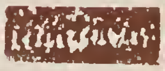
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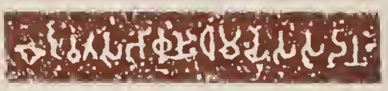
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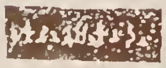
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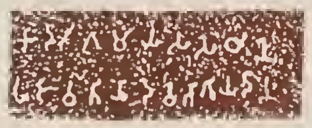
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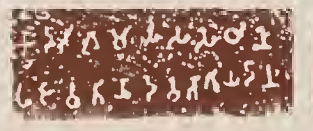
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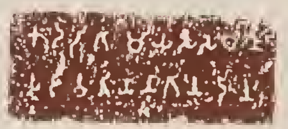
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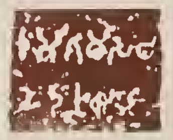

PLATE 128

INSCRIPTIONS

Aśoka Pillar—

Plate 128 (upper half)	Inscription No. 1

Stūpa 1 : Ground Railing—

Plate 128, 1	Inscription No. 15
„ 128, 2	„ „ 16
„ 128, 3	„ „ 17
„ 128, 4	„ „ 18
„ 128, 5	„ „ 19
„ 128, 6	„ „ 20
„ 128, 7	„ „ 21
„ 128, 8	„ „ 22
„ 128, 9	„ „ 23
„ 128, 10	„ „ 24
„ 128, 11	„ „ 25
„ 128, 12	„ „ 26
„ 128, 13	„ „ 27
„ 128, 14	„ „ 28

Stūpa 1 : Ground Railing—contd.

Plate 128, 15	Inscription No. 29
„ 128, 16	Letters too much worn and indistinct; *va sa da* can be read
„ 128, 17	Inscription No. 30
„ 128, 18	„ „ 31
„ 128, 19	„ „ 32
„ 128, 20	„ „ 33
„ 128, 21	„ „ 34
„ 128, 22	„ „ 35
„ 128, 23	„ „ 36
„ 128, 24	„ „ 37
„ 128, 25	„ „ 38
„ 128, 26	„ „ 39
„ 128, 27	„ „ 40
„ 128, 28 „ 128, 29	„ „ 41
„ 128, 30	„ „ 42
„ 128, 31	„ „ 43

PLATE 129

INSCRIPTIONS

Stūpa 1: Ground Railing—

Plate 129, 32	Inscription No. 45
,, 129, 33	,, ,, 46
,, 129, 34	,, ,, 47
,, 129, 35	,, ,, 48
,, 129, 36	,, ,, 49
,, 129, 37	,, ,, 50
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,, 129, 41	,, ,, 54
,, 129, 42	,, ,, 55
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,, 129, 46	,, ,, 59
,, 129, 47	,, ,, 60
,, 129, 48	,, ,, 61
,, 129, 49	,, ,, 62
,, 129, 50	,, ,, 63
,, 129, 51	,, ,, 64
,, 129, 52	,, ,, 65
,, 129, 53	,, ,, 66
,, 129, 54	Only a single letter *ha*
,, 129, 55	Inscription No. 67
,, 129, 56	,, ,, 68
,, 129, 57	,, ,, 69
,, 129, 58	,, ,, 70
,, 129, 59	,, ,, 71
,, 129, 60	,, ,, 72
,, 129, 61	,, ,, 73
,, 129, 62	,, ,, 74
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,, 129, 66	,, ,, 78
,, 129, 67	,, ,, 79

Stūpa 1: Ground Railing—contd.

Plate 129, 68	Inscription No. 80
,, 129, 69	,, ,, 81
,, 129, 70	,, ,, 82
,, 129, 71	,, ,, 83
,, 129, 72	,, ,, 84
,, 129, 73	,, ,, 85
,, 129, 74	,, ,, 86
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,, 129, 80	,, ,, 92
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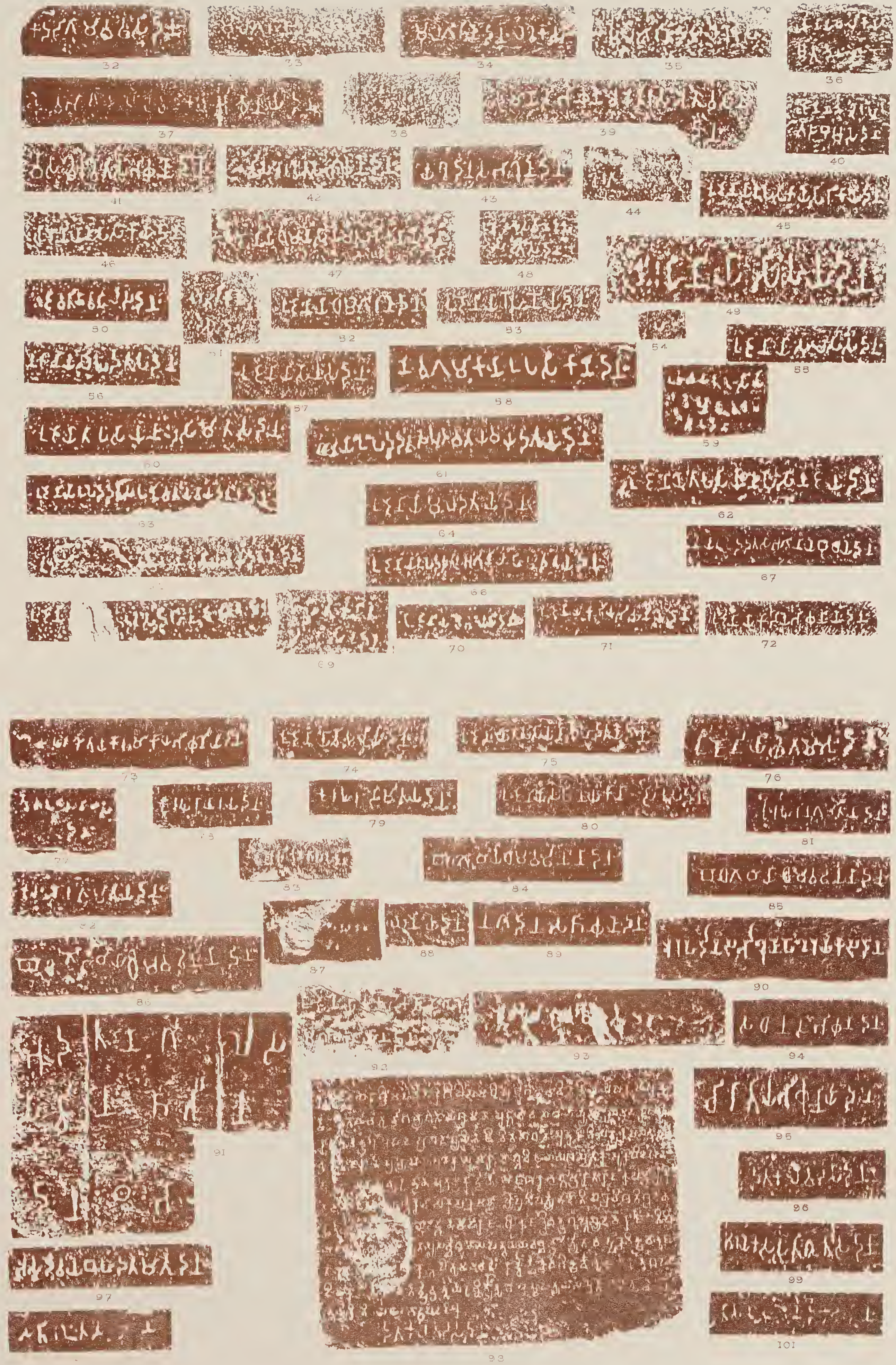
,, 129, 82	,, ,, 94
,, 129, 83	,, ,, 95
,, 129, 84	,, ,, 96
,, 129, 85	,, ,, 97
,, 129, 86	,, ,, 98
,, 129, 87	Letters too much worn and indistinct
,, 129, 88	Inscription No. 99
,, 129, 89	,, ,, 100
,, 129, 90	,, ,, 101
,, 129, 91	,, ,, 102
,, 129, 92	,, ,, 103
,, 129, 93	,, ,, 104
,, 129, 94	,, ,, 105
,, 129, 95	,, ,, 106
,, 129, 96	,, ,, 107
,, 129, 97	,, ,, 108
,, 129, 98	,, ,, 109 (same as No. 833)
,, 129, 98 (bottom line only)	,, ,, 110
,, 129, 99	,, ,, 111
,, 129, 100	,, ,, 112
,, 129, 101	,, ,, 113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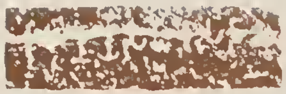
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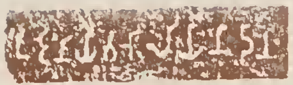
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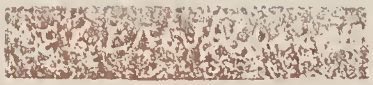
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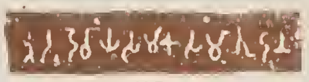
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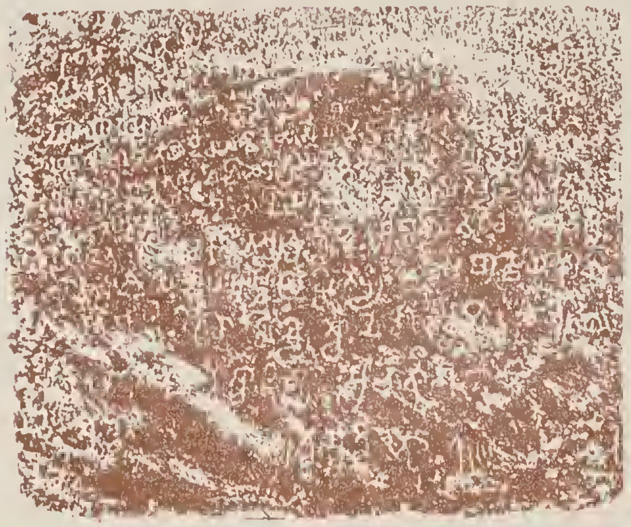
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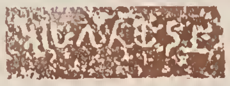
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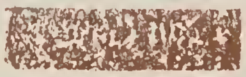
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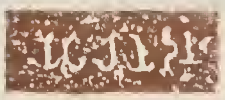
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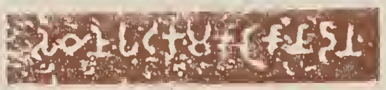
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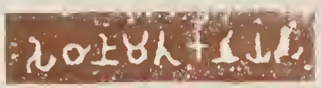
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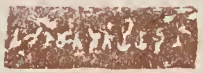
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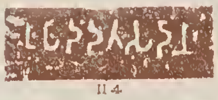
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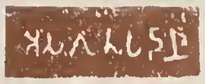
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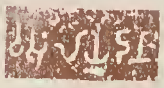
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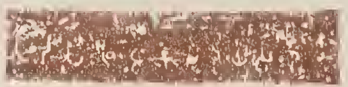
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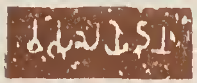
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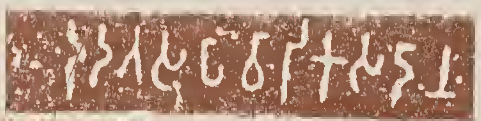
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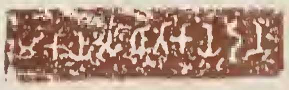
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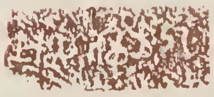
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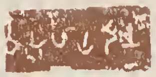
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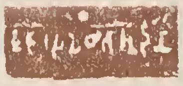
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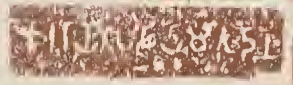
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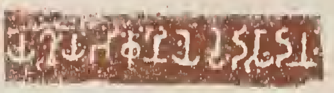
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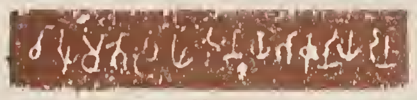
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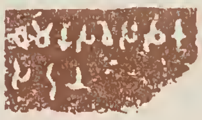
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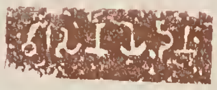
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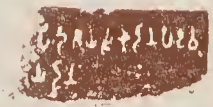
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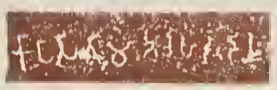
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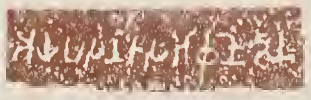
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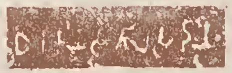
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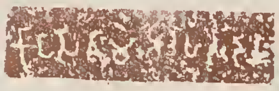
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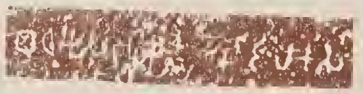
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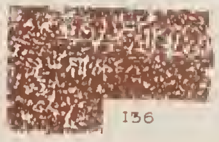
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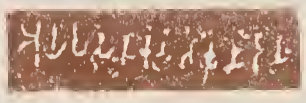
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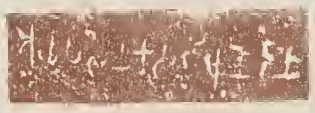
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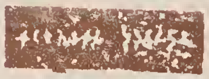
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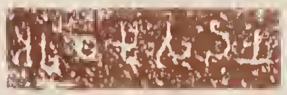
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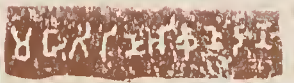
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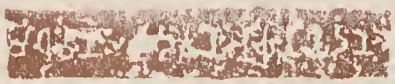
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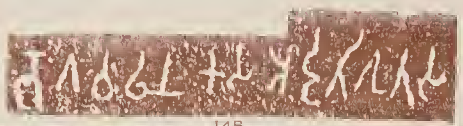
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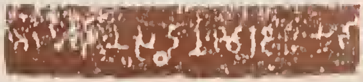
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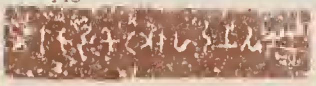
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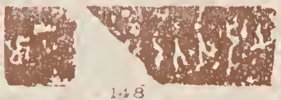
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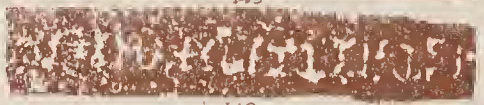
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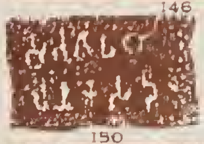
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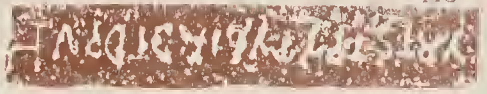
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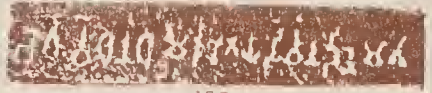
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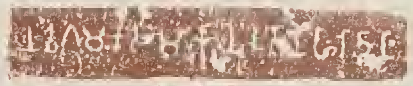
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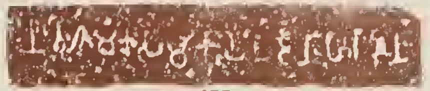
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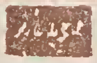
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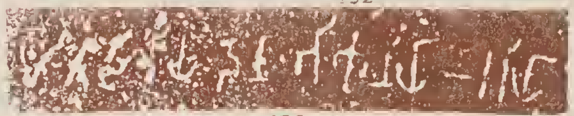
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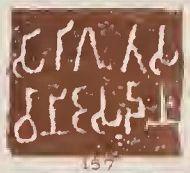
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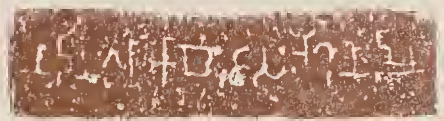
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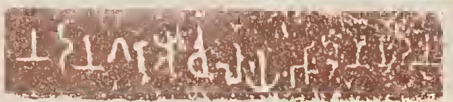
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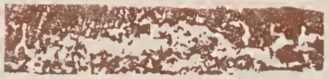
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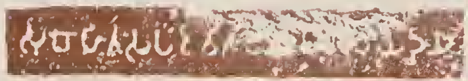
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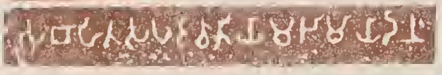
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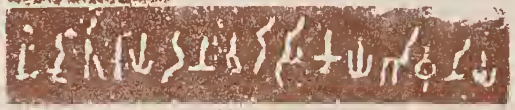
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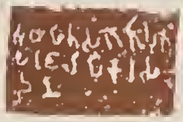
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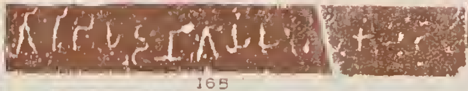
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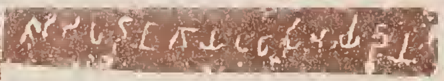
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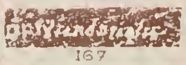
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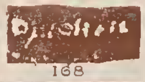
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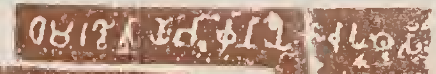
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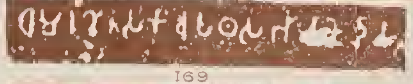
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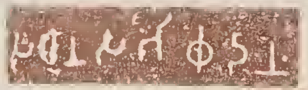
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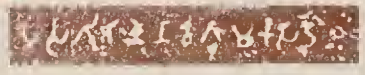
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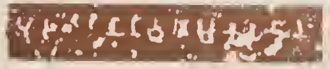
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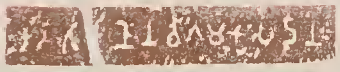
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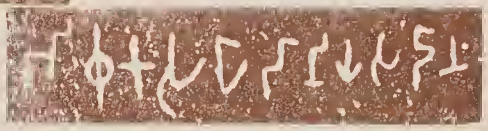
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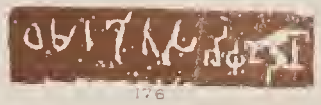
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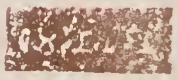
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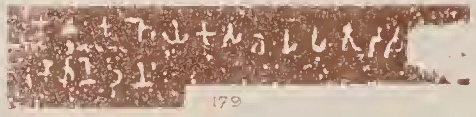
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PLATE 130

INSCRIPTIONS

Stūpa 1: Ground Railing—

Plate 130, 102	Inscription No. 114
„ 130, 103	„ „ 115
„ 130, 104	„ „ 116
„ 130, 105	„ „ 117 (same as No. 834)
„ 130, 106	„ „ 118
„ 130, 107	„ „ 119
„ 130, 108	„ „ 120
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„ 130, 136	Modern writing; not included in Text
„ 130, 137	Inscription No. 148
„ 130, 138	„ „ 149
„ 130, 139	„ „ 150
„ 130, 140	„ „ 151

Stūpa 1: Ground Railing—contd.

Plate 130, 141	Inscription No. 152
„ 130, 142	„ „ 153
„ 130, 143	„ „ 154
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„ 130, 177	„ „ 188
„ 130, 178	„ „ 189
„ 130, 179	„ „ 190

PLATE 131

INSCRIPTIONS

Stūpa I : Ground Railing—

Plate 131, 180	Inscription No. 191
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,, 131, 206	See p. 321, n. 2 for reading
,, 131, 207	Inscription No. 217
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Stūpa I : Ground Railing—contd.

Plate 131, 219	Inscription No. 229
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,, 131, 237	,, ,, 247
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,, 131, 240	,, ,, 250
,, 131, 241	Wrongly placed upside down in Pl. : letters worn; *seṭhino* ('of the banker') can be read
,, 131, 242	Inscription No. 251
,, 131, 243	,, ,, 252
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,, 131, 247	Illegible
,, 131, 248	Inscription No. 256
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,, 131, 253	,, ,, 261
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,, 131, 255	,, ,, 263
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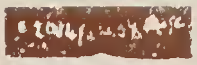
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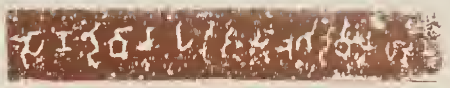
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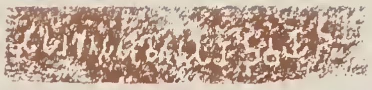
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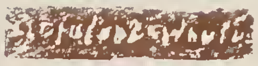
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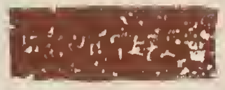
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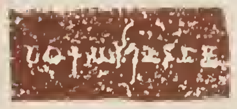
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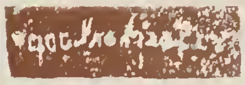
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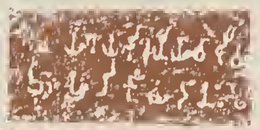
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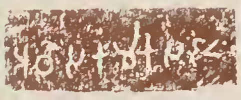
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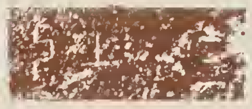
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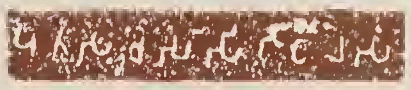
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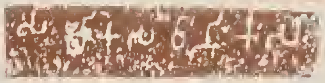
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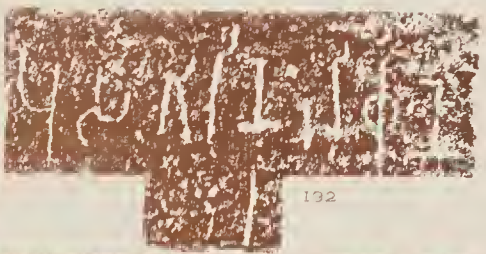
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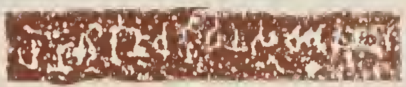
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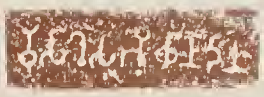
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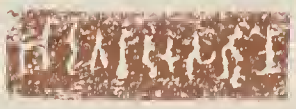
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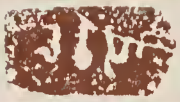
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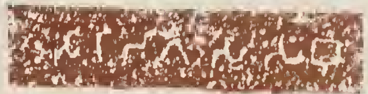
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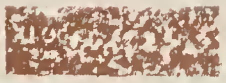
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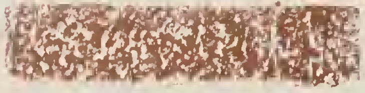
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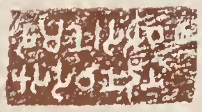
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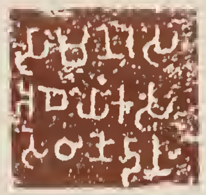
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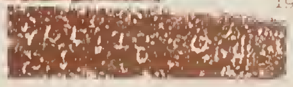
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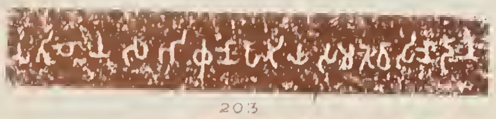
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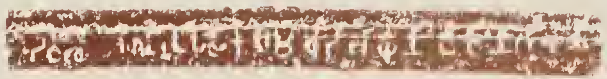
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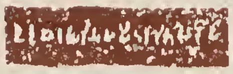
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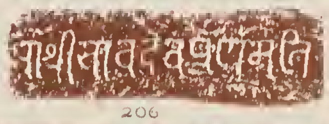
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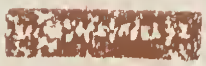
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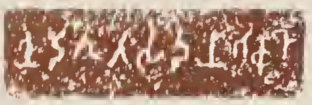
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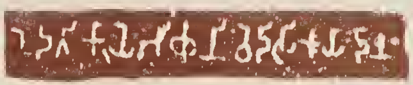
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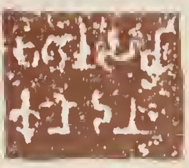
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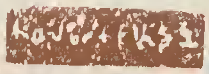
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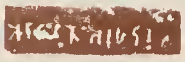
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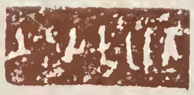
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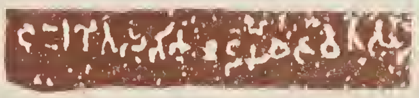
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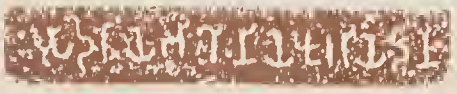
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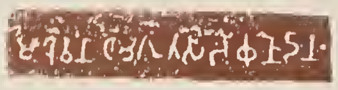
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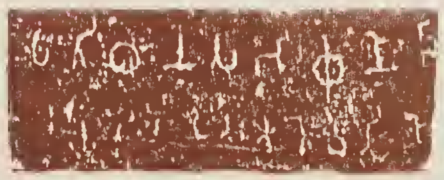
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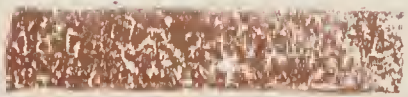
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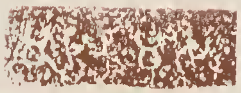
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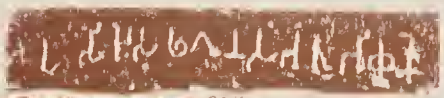
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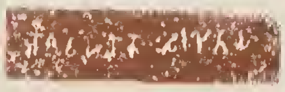
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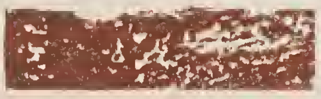
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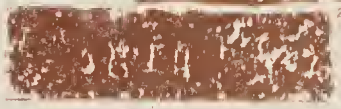
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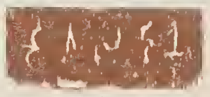
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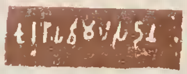
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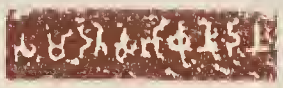
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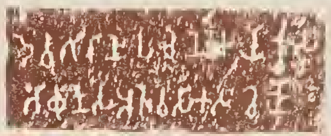
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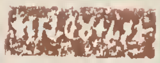
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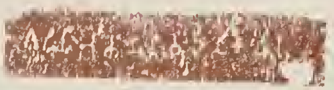
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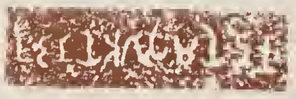
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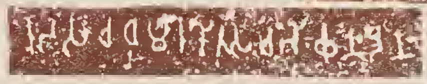
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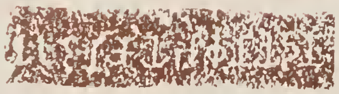
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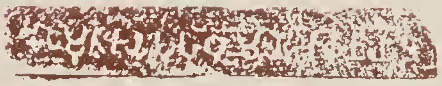
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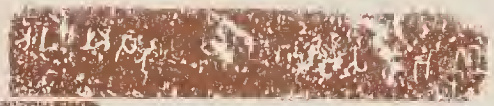
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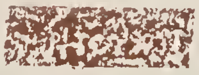
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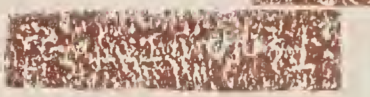
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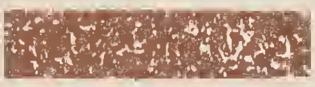
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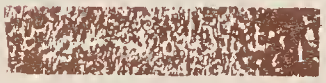
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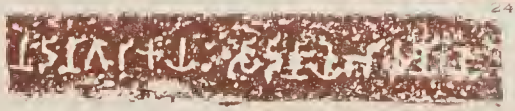
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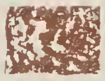
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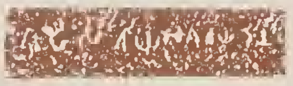
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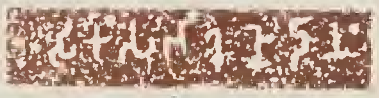
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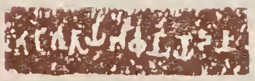
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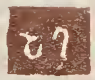
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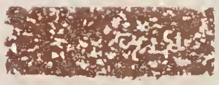
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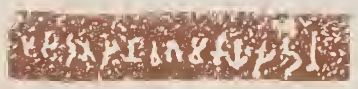
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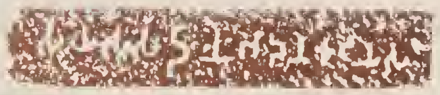
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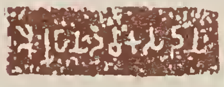
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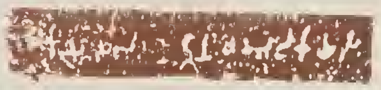
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STUPA I. GROUND RAILING.

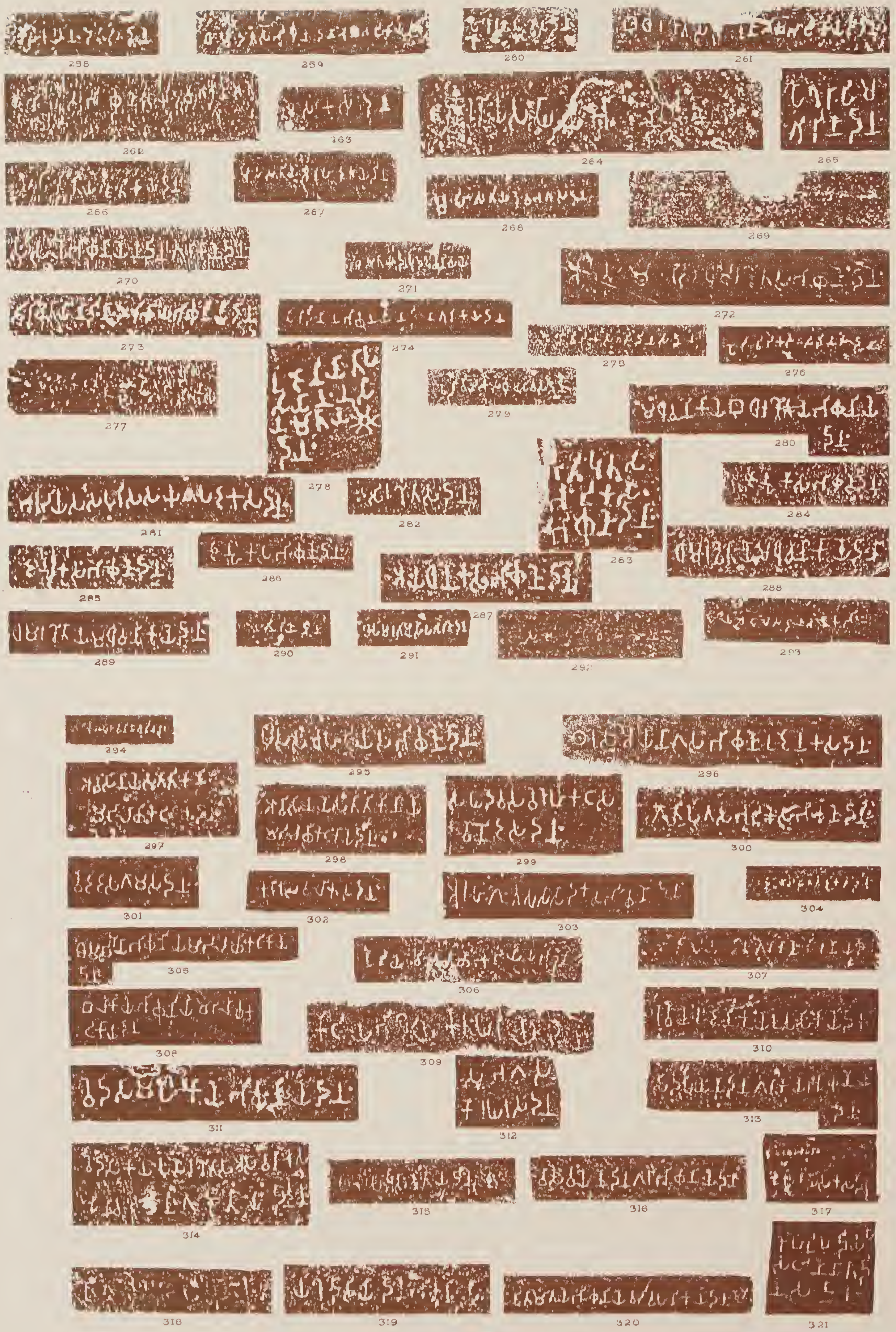

PLATE 132

INSCRIPTIONS

Stūpa 1 : Ground Railing—

Plate 132, 258	Inscription No. 266
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„ 132, 268	„ „ 276
„ 132, 269	Too much worn and illegible
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Stūpa 1 : Ground Railing—contd.

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PLATE 133

INSCRIPTIONS

Stūpa 1 : Ground Railing—

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Stūpa 1 : Ground Railing (loose)—

Plate 133, 1	Worn and illegible
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Stūpa 1 : Northern Gateway—

Plate 133, 1	Inscription No. 389
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,, 133, 3	,, ,, 391
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,, 133, 5	,, ,, 393
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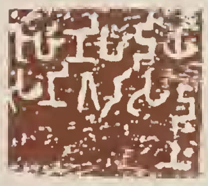
STUPA I GROUND RAILING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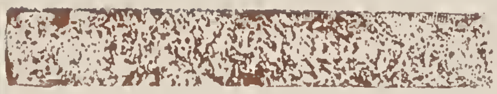
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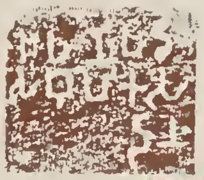
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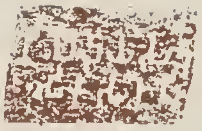
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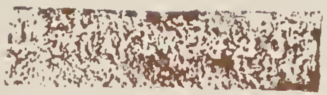
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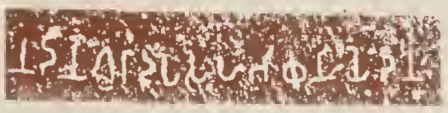

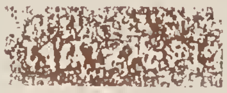

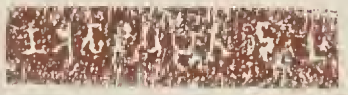

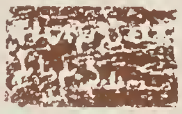
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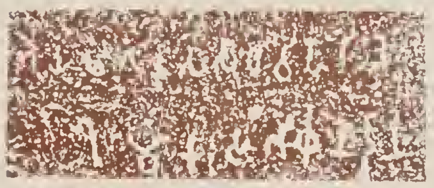
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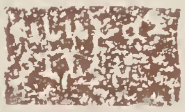
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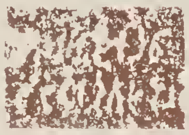
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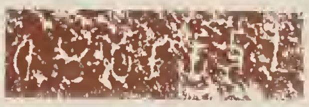
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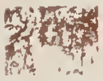
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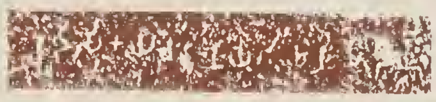
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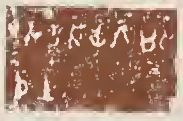
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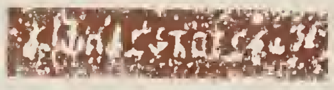
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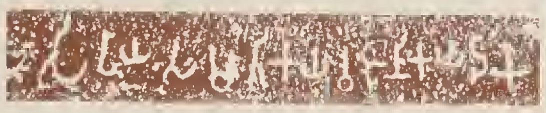

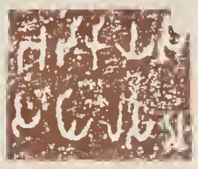
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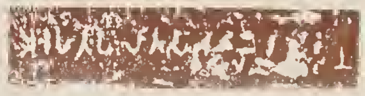
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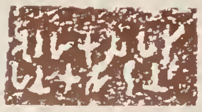
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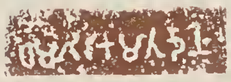
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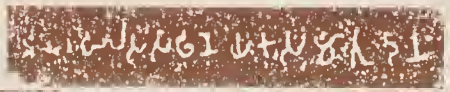

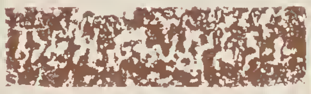
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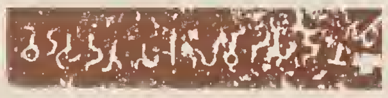
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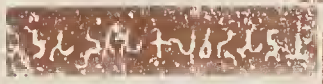
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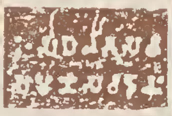

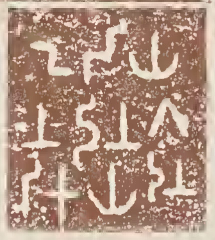
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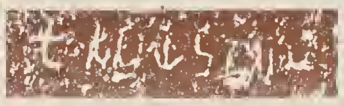

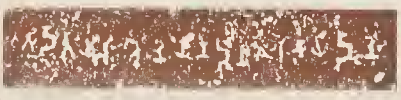
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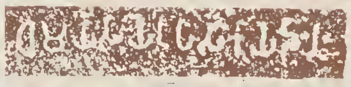

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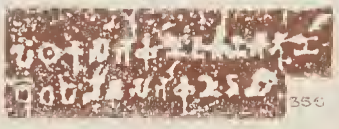
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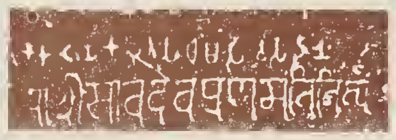
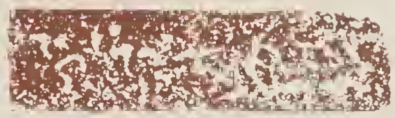


STUPA I GROUND RAILING LOOSE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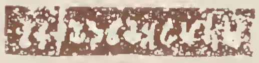
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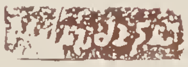
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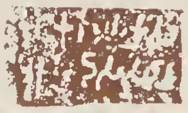

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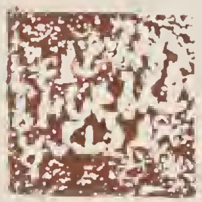
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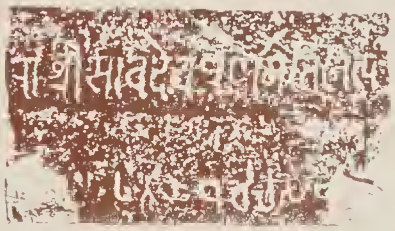
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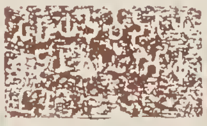
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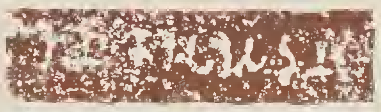
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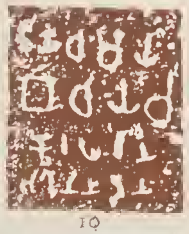
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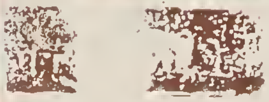
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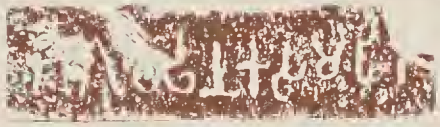
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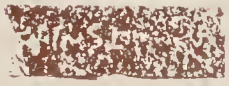
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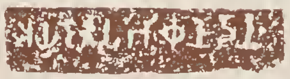
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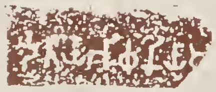
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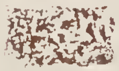
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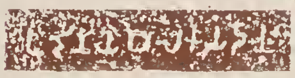
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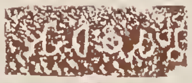
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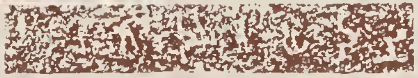
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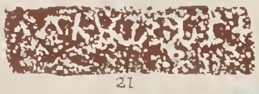
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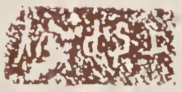
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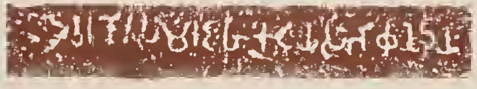
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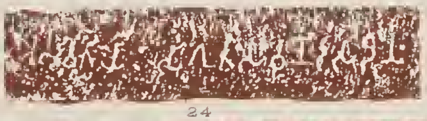
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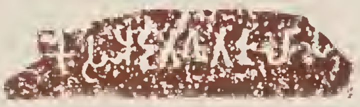
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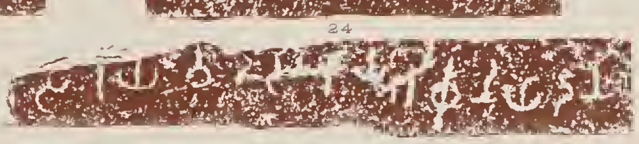
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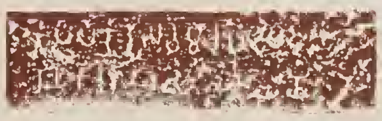
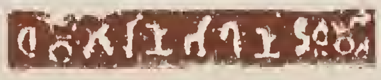
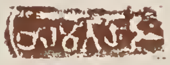
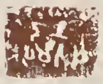
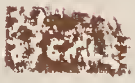
STUPA I NORTHERN GATEWAY

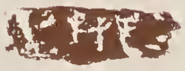




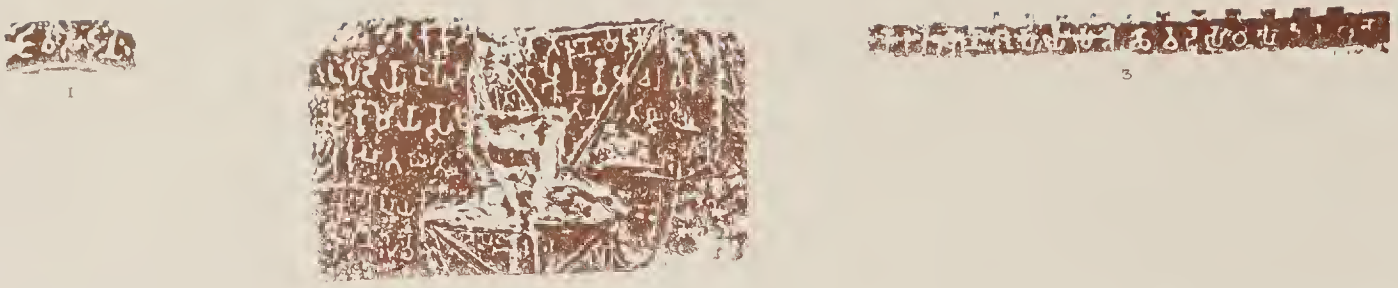




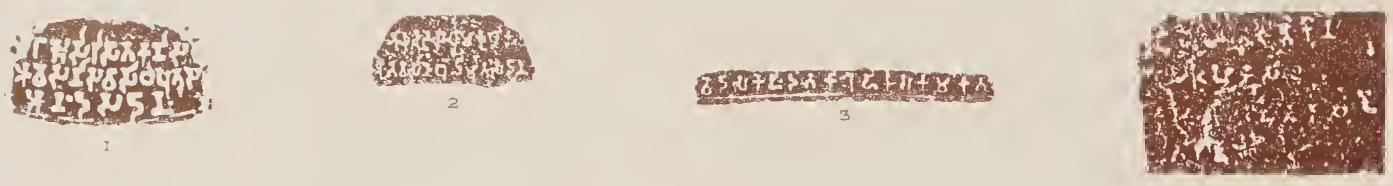




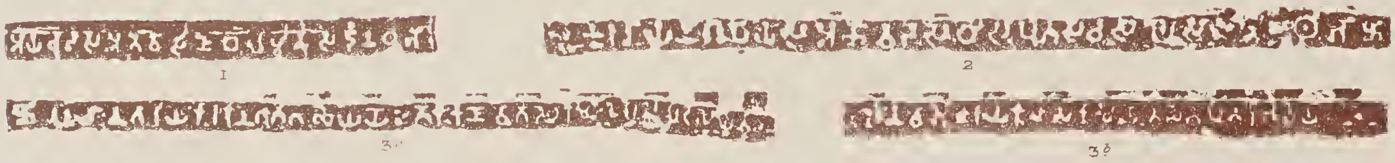
STUPA I: EASTERN GATEWAY.



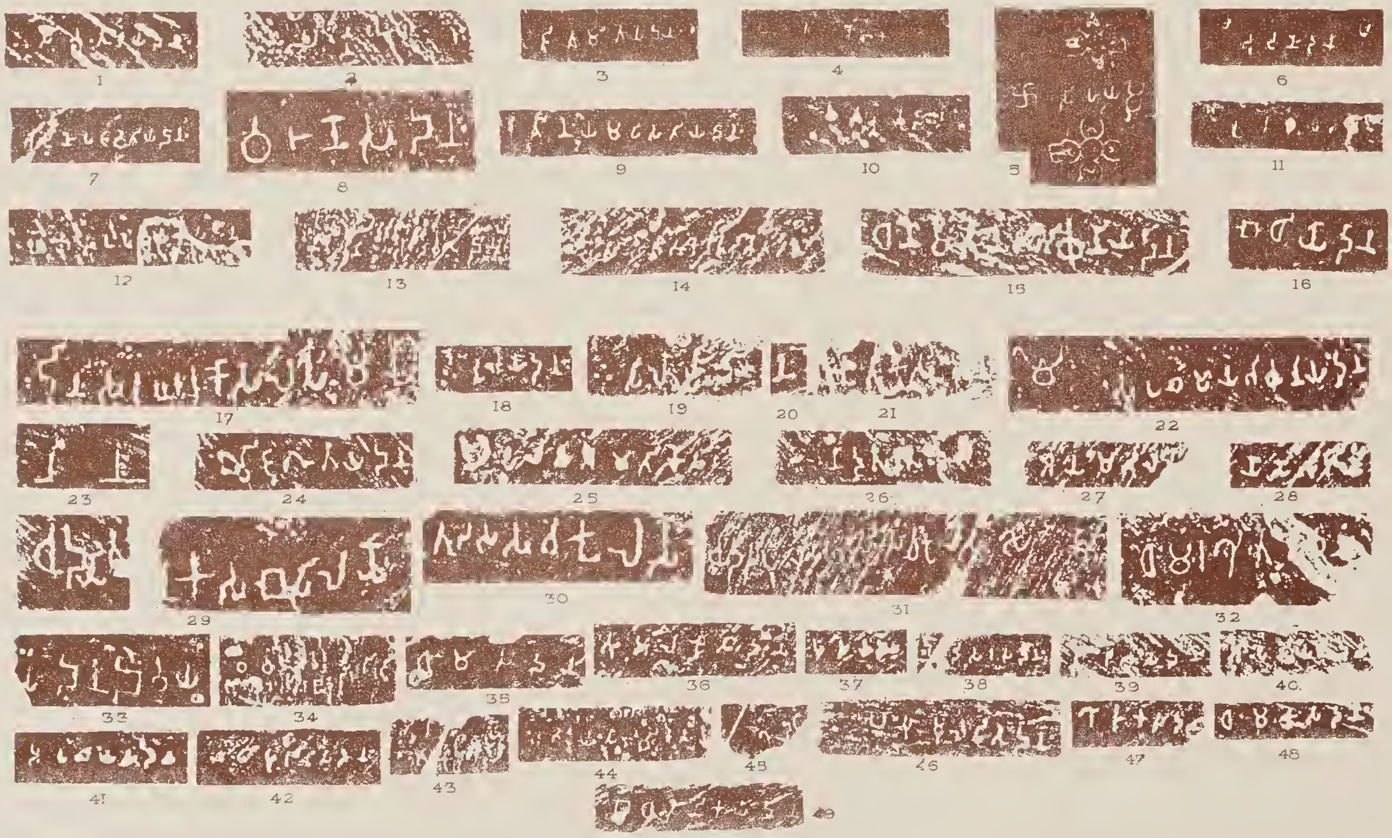
SOUTHERN GATEWAY



WESTERN GATEWAY



PAVEMENT SLABS



PAVEMENT SLABS: LOOSE

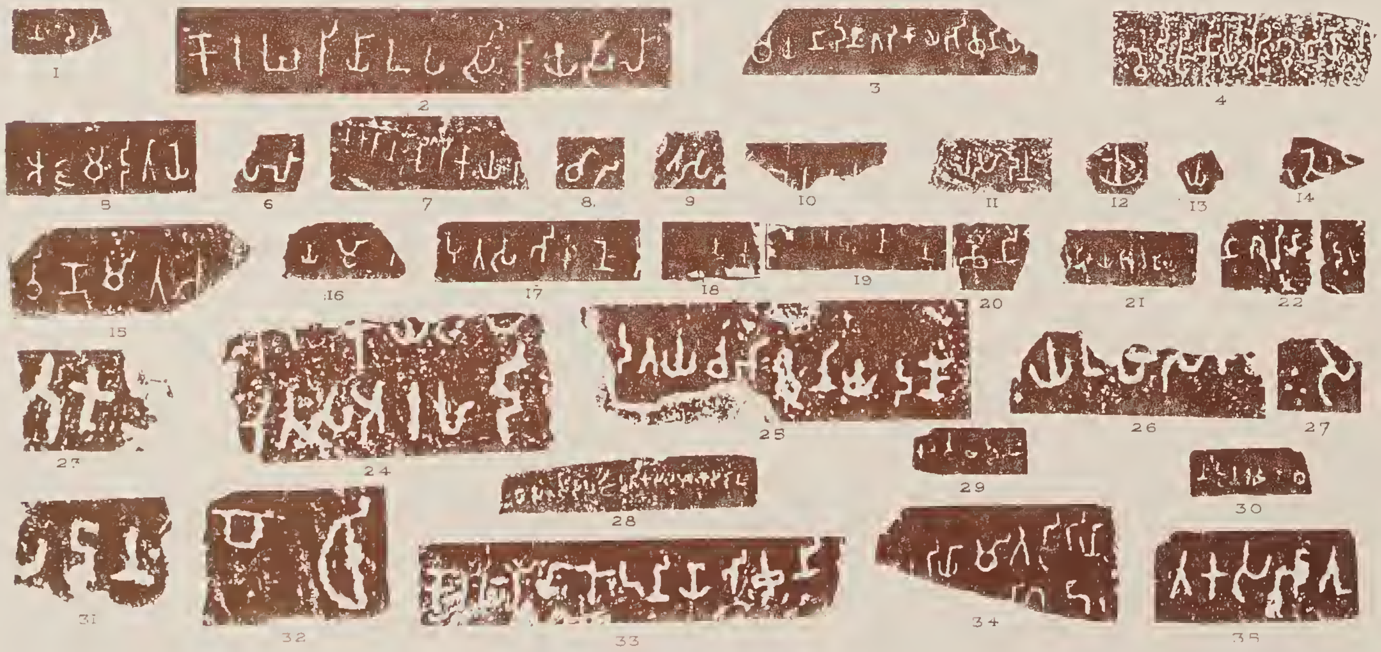


PLATE 134

INSCRIPTIONS

Stūpa I—

Plate 134, Eastern Gateway	1	. Inscription No.	395
„ 134, „ „	2	„ „	396
„ 134, „ „	3	. „ „	397
„ 134, Southern Gateway	1	. „ „	398
„ 134, „ „	2	. „ „	399
„ 134, „ „	3	. „ „	400
„ 134, „ „	4	. „ „	401
„ 134, Western Gateway	1	. „ „	402
„ 134, „ „	2	. „ „	403
„ 134, „ „	3	. „ „	404
„ 134, Pavement Slab	1	. „ „	405
„ 134, „ „	2	. „ „	406
„ 134, „ „	3	. „ „	407
„ 134, „ „	4	. „ „	408
„ 134, „ „	5	. „ „	409
„ 134, „ „	6	. „ „	410
„ 134, „ „	7	. „ „	411
„ 134, „ „	8	. „ „	412
„ 134, „ „	9	. „ „	413
„ 134, „ „	10	. „ „	414
„ 134, „ „	11	. „ „	415
„ 134, „ „	12	. „ „	416
„ 134, „ „	13	. „ „	417
„ 134, „ „	14	. „ „	418
„ 134, „ „	15	. „ „	419
„ 134, „ „	16	. „ „	420
„ 134, „ „	17	. „ „	421
„ 134, „ „	18	. „ „	422
„ 134, „ „	19	. „ „	423
„ 134, „ „	20	. „ „	424
„ 134, „ „	21	. „ „	425
„ 134, „ „	22	. „ „	426
„ 134, „ „	23	. „ „	427
„ 134, „ „	24	. „ „	428
„ 134, „ „	25	. „ „	429
„ 134, „ „	26	. „ „	430
„ 134, „ „	27	. „ „	431
„ 134, „ „	28	. „ „	432
„ 134, „ „	29	. „ „	433
„ 134, „ „	30	. „ „	434
„ 134, „ „	31	. „ „	435
„ 134, „ „	32	. „ „	436
„ 134, „ „	33	. „ „	437
„ 134, „ „	34	. „ „	438
„ 134, „ „	35	. „ „	439
„ 134, „ „	36	. „ „	440
„ 134, „ „	37	. „ „	441
„ 134, „ „	38	. „ „	442

Stūpa I—contd.

Plate 134, Pavement Slab	39	. Inscription No.	443
„ 134, „ „	40	. „ „	444
„ 134, „ „	41	. „ „	445
„ 134, „ „	42	. „ „	446
„ 134, „ „	43	. „ „	447
„ 134, „ „	44	. „ „	448
„ 134, „ „	45	. „ „	449
„ 134, „ „	46	. „ „	450
„ 134, „ „	47	. „ „	451
„ 134, „ „	48	. „ „	452
„ 134, „ „	49	. „ „	453
„ 134, Pavement Slab (loose)	1	. „ „	736
„ 134, „ „	2	. „ „	737
„ 134, „ „	3	. „ „	738
„ 134, „ „	4	. „ „	739
„ 134, „ „	5	. „ „	740
„ 134, „ „	6	. „ „	741
„ 134, „ „	7	. „ „	742
„ 134, „ „	8	. „ „	743
„ 134, „ „	9	. „ „	744
„ 134, „ „	10	. Only upper portions of some letters; not restorable	
„ 134, „ „	11	. Inscription No.	745
„ 134, „ „	12	. „ „	746
„ 134, „ „	13	. „ „	747
„ 134, „ „	14	. „ „	748
„ 134, „ „	15	. „ „	749
„ 134, „ „	16	. „ „	750
„ 134, „ „	17	. „ „	751
„ 134, „ „	18	. „ „	752
„ 134, „ „	19	. „ „	753
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„ 134, „ „	22	. „ „	756
„ 134, „ „	23	. „ „	757
„ 134, „ „	24	. „ „	758
„ 134, „ „	25	. „ „	759
„ 134, „ „	26	. „ „	760
„ 134, „ „	27	. „ „	761
„ 134, „ „	28	. „ „	762
„ 134, „ „	29	. „ „	763
„ 134, „ „	30	. „ „	764
„ 134, „ „	31	. „ „	765
„ 134, „ „	32	. „ „	766
„ 134, „ „	33	. „ „	767
„ 134, „ „	34	. „ „	768
„ 134, „ „	35	. „ „	769

PLATE 135

INSCRIPTIONS

Stūpa 1 : Berm Railing—

Plate	135,	1	Inscription	No.	463
„	135,	2	„	„	464
„	135,	3	„	„	465
„	135,	4	„	„	466
„	135,	5	„	„	467
„	135,	6	„	„	468
„	135,	7	„	„	469
„	135,	8	„	„	470
„	135,	9	„	„	471
„	135,	10	„	„	472
„	135,	11	„	„	473
„	135,	12	„	„	474
„	135,	13	„	„	475
„	135,	14	„	„	476
„	135,	15	„	„	477
„	135,	16	„	„	478
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„	135,	23	„	„	485
„	135,	24	„	„	486
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„	135,	26	„	„	488
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„	135,	28	„	„	490
„	135,	29	„	„	491
„	135,	30	„	„	492
„	135,	31	„	„	493
„	135,	32	„	„	494
„	135,	33	„	„	495
„	135,	34	„	„	496
„	135,	35	„	„	497
„	135,	36	„	„	498
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„	135,	52	„	„	514
„	135,	53	„	„	515
„	135,	54	„	„	516
„	135,	55	„	„	517
„	135,	56	Completely worn ; illegible		
„	135,	57	Completely worn ; illegible		
„	135,	58	Inscription	No.	518
„	135,	59	„	„	519
„	135,	60	„	„	520
„	135,	61	„	„	521
„	135,	62	„	„	522
„	135,	63	„	„	523
„	135,	64	„	„	524
„	135,	65	„	„	525
„	135,	66	„	„	526
„	135,	67	„	„	527
„	135,	68	„	„	528
„	135,	69	„	„	529

Stūpa 1 ; Berm Railing—contd.

Plate	135,	70	Inscription	No.	530
„	135,	71	„	„	531
„	135,	72	„	„	532
„	135,	73	„	„	533
„	135,	74	„	„	534
„	135,	75	„	„	535
„	135,	76	„	„	536
„	135,	77	„	„	537
„	135,	78	„	„	538
„	135,	79	„	„	539
„	135,	80	„	„	540
„	135,	81	„	„	541
„	135,	82	„	„	542
„	135,	83	„	„	543
„	135,	84	„	„	544
„	135,	85	„	„	545
„	135,	86	„	„	546
„	135,	87	„	„	547
„	135,	88	„	„	548
„	135,	89	„	„	549
„	135,	90	„	„	550
„	135,	91	„	„	551
„	135,	92	„	„	552
„	135,	93	„	„	553
„	135,	94	„	„	554
„	135,	95	„	„	555
„	135,	96	„	„	556
„	135,	97	„	„	557
„	135,	98	„	„	558
„	135,	99	„	„	559
„	135,	100	„	„	560
„	135,	101	„	„	561
„	135,	102	„	„	562
„	135,	103	„	„	563
„	135,	104	„	„	564
„	135,	105	„	„	565
„	135,	106	„	„	566
„	135,	107	„	„	567
„	135,	108	„	„	568
„	135,	109	„	„	569
„	135,	110	„	„	570
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„	135,	112	„	„	572
„	135,	113	„	„	573
„	135,	114	„	„	574
„	135,	115	„	„	575
„	135,	116	„	„	576
„	135,	117	„	„	577
„	135,	118	„	„	578
„	135,	119	„	„	579
„	135,	120	„	„	580
„	135,	121	„	„	581
„	135,	122	„	„	582
„	135,	123	„	„	583
„	135,	124	„	„	584
„	135,	125	„	„	585
„	135,	126	„	„	586
„	135,	127	„	„	587
„	135,	128	„	„	588
„	135,	129	„	„	589
„	135,	130	„	„	590
„	135,	131	„	„	591
„	135,	132	„	„	592
„	135,	133	„	„	593
„	135,	134	„	„	594
„	135,	135	„	„	595
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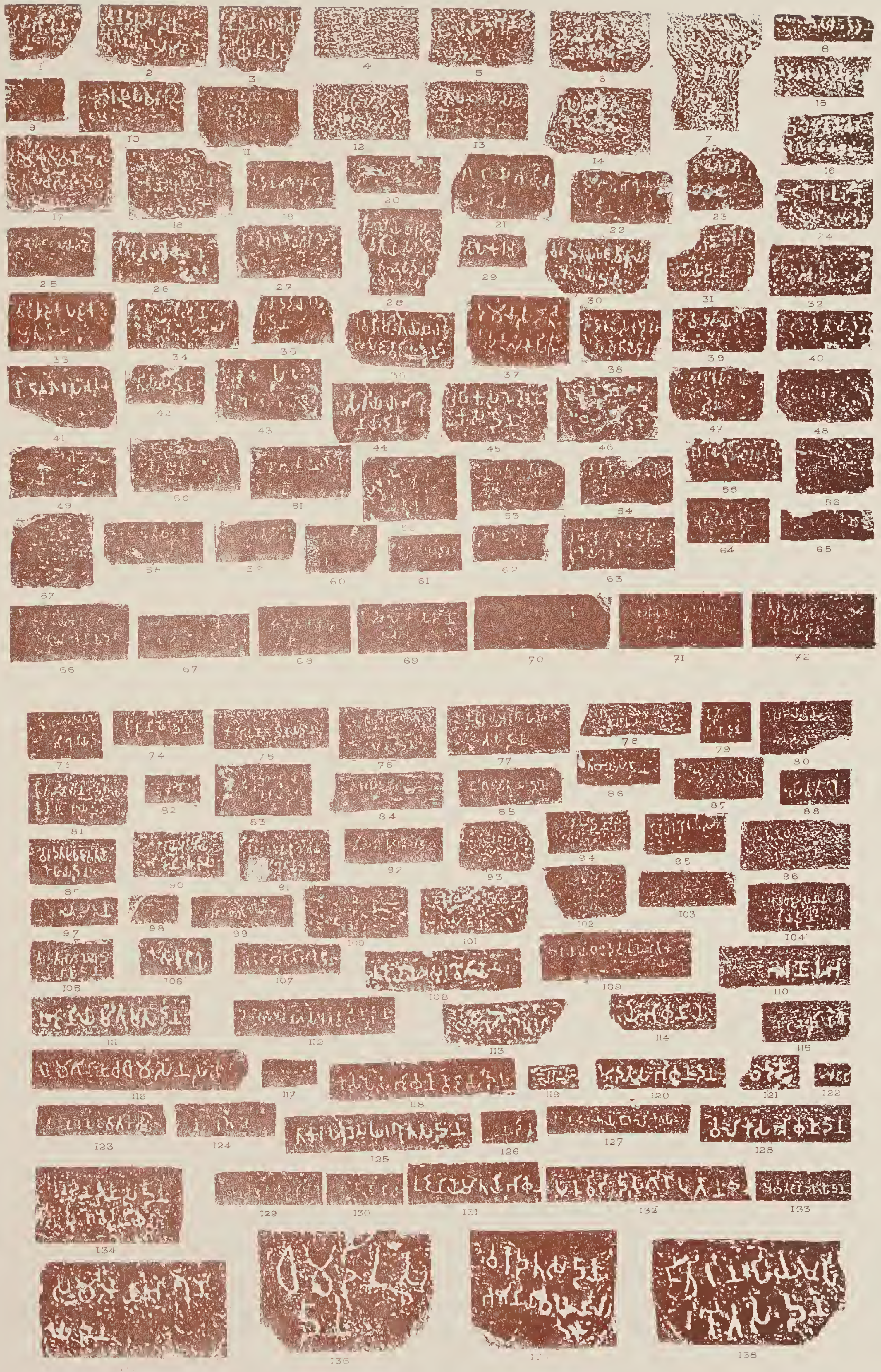
„	135,	137	„	„	597
„	135,	138	„	„	598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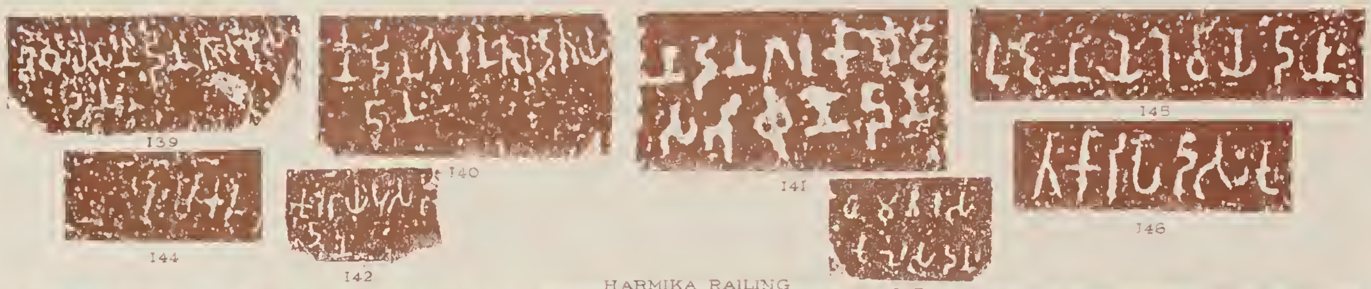
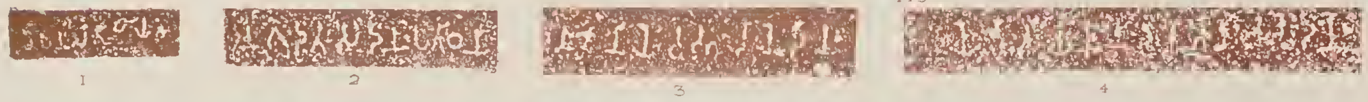
STUPA I: BERM RAILING: LOOSE



139 140 141 145 144 142 146 143

HARMIKA RAILING



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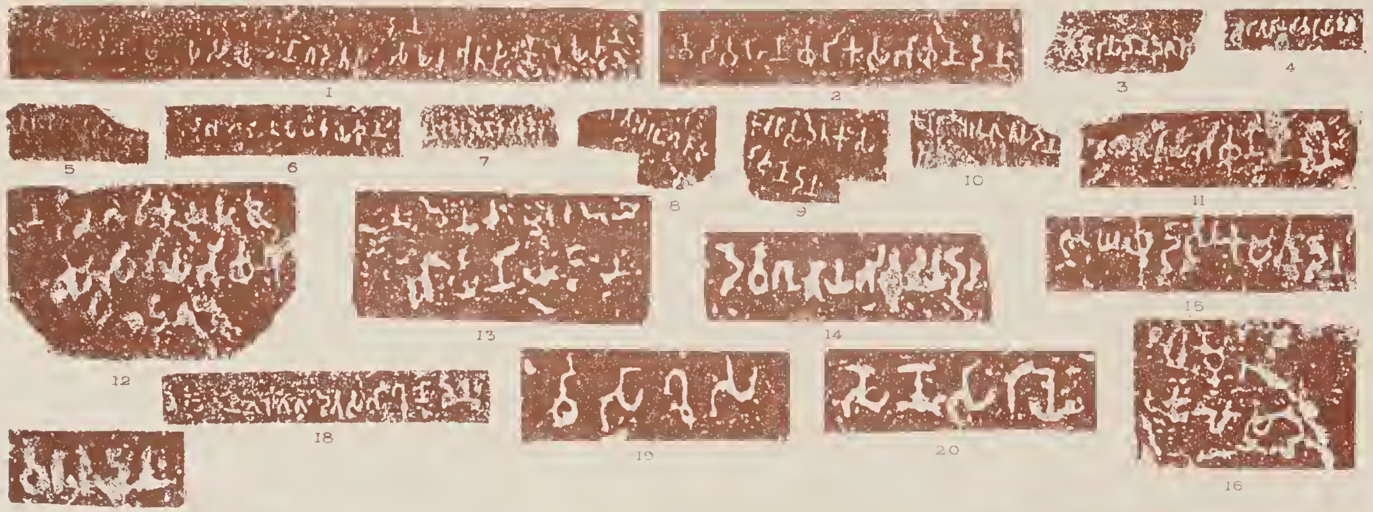
STAIRWAY RAILING



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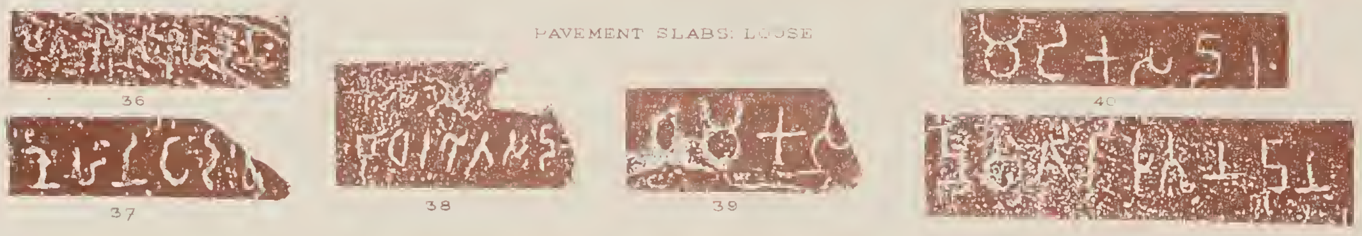
PAVEMENT SLABS: LOOSE



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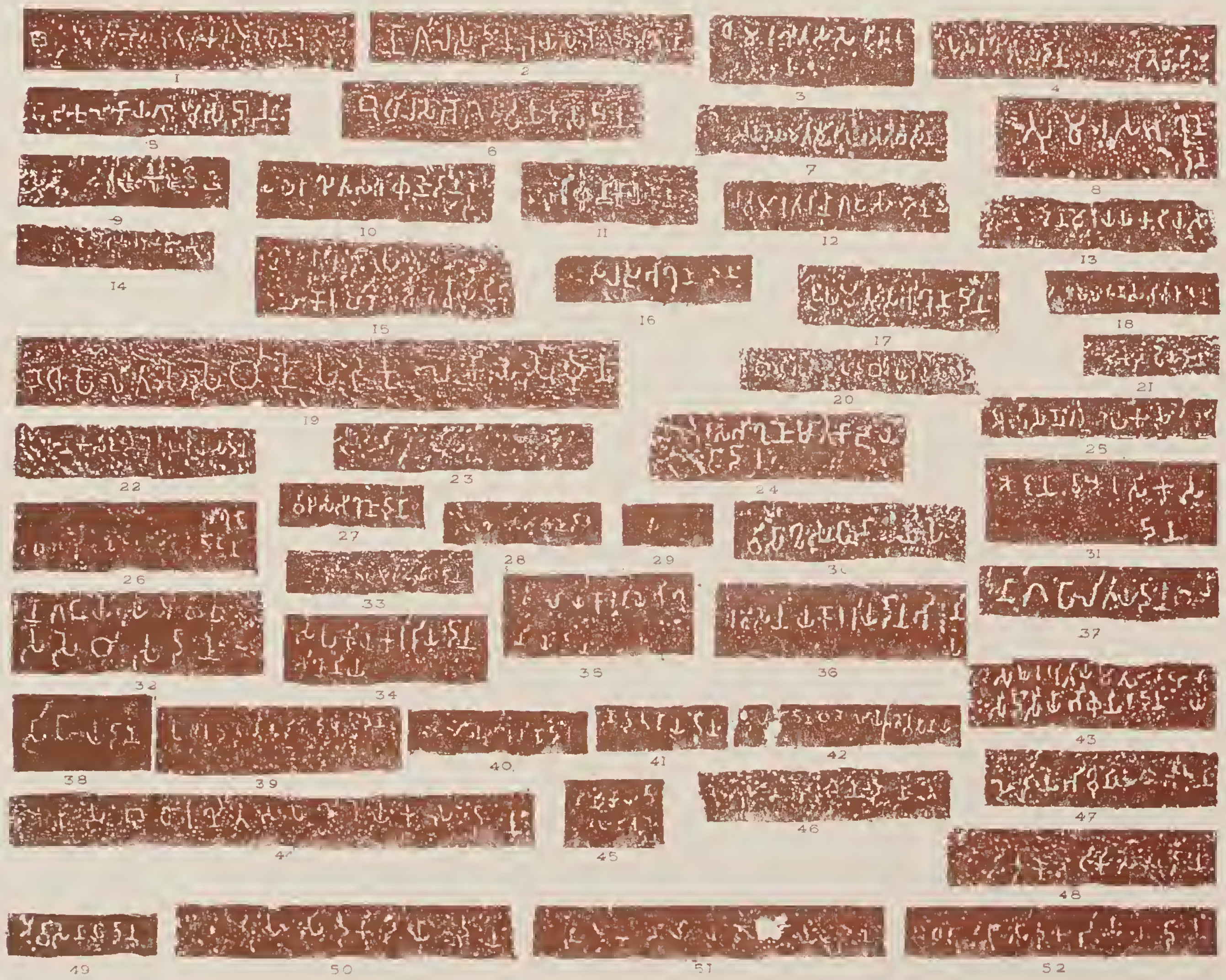
STUPA II: GROUND RAILING



1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52

PLATE 136

INSCRIPTIONS

Stūpa 1—

Plate 136, Berm Railing (loose) 139	Inscription No. 599
,, 136, ,, ,, ,, 140	,, ,, 600
,, 136, ,, ,, ,, 141	,, ,, 601
,, 136, ,, ,, ,, 142	,, ,, 602
,, 136, ,, ,, ,, 143	,, ,, 603
,, 136, ,, ,, ,, 144	,, ,, 604
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,, 136, ,, ,, ,, 146	,, ,, 606
,, 136, Harmikā Railing 1	,, ,, 607
,, 136, ,, ,, 2	,, ,, 608
,, 136, ,, ,, 3	,, ,, 609
,, 136, ,, ,, 4	,, ,, 610
,, 136, Stairway Railing 1	,, ,, 611
,, 136, ,, ,, 2	,, ,, 612
,, 136, ,, ,, 3	,, ,, 613
,, 136, ,, ,, 4	,, ,, 614
,, 136, ,, ,, 5	,, ,, 615
,, 136, ,, ,, 6	,, ,, 616
,, 136, ,, ,, 7	,, ,, 617
,, 136, ,, ,, 8	,, ,, 618
,, 136, ,, ,, 9	,, ,, 619
,, 136, ,, ,, 10	,, ,, 620
,, 136, ,, ,, 11	,, ,, 621
,, 136, ,, ,, 12	,, ,, 622
,, 136, ,, ,, 13	,, ,, 623
,, 136, ,, ,, 14	,, ,, 624
,, 136, ,, ,, 15	,, ,, 625
,, 136, ,, ,, 16	,, ,, 626
,, 136, ,, ,, 17	,, ,, 627
,, 136, ,, ,, 18	,, ,, 628
,, 136, ,, ,, 19	,, ,, 629
,, 136, ,, ,, 20	,, ,, 630
,, 136, Pavement Slab 36	,, ,, 770
,, 136, ,, ,, 37	,, ,, 771
,, 136, ,, ,, 38	,, ,, 772
,, 136, ,, ,, 39	,, ,, 773
,, 136, ,, ,, 40	,, ,, 774
,, 136, ,, ,, 41	,, ,, 775

Stūpa 2: Ground Railing—

Plate 136, 1	Inscription No. 631
,, 136, 2	,, ,, 632
,, 136, 3	,, ,, 633
,, 136, 4	,, ,, 634
,, 136, 5	,, ,, 635
,, 136, 6	,, ,, 636
,, 136, 7	,, ,, 637

Stūpa 2: Ground Railing—contd.

Plate 136, 8	Inscription No. 638
,, 136, 9	,, ,, 639
,, 136, 10	,, ,, 640
,, 136, 11	,, ,, 641
,, 136, 12	,, ,, 642
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,, 136, 14	,, ,, 644
,, 136, 15	,, ,, 645
,, 136, 16	,, ,, 646
,, 136, 17	,, ,, 647
,, 136, 18	,, ,, 648
,, 136, 19	,, ,, 649
,, 136, 20	,, ,, 650
,, 136, 21	,, ,, 651
,, 136, 22	,, ,, 652
,, 136, 23	Too much worn; first letter *sa*
,, 136, 24	Inscription No. 653
,, 136, 25	,, ,, 654
,, 136, 26	,, ,, 655
,, 136, 27	,, ,, 656
,, 136, 28	,, ,, 657
,, 136, 29	Only a single letter *si* can be read
,, 136, 30	Inscription No. 658
,, 136, 31	,, ,, 659
,, 136, 32	,, ,, 660
,, 136, 33	,, ,, 661
,, 136, 34	,, ,, 662
,, 136, 35	,, ,, 663
,, 136, 36	,, ,, 664
,, 136, 37	,, ,, 665
,, 136, 38	,, ,, 666
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,, 136, 40	,, ,, 668
,, 136, 41	,, ,, 670
,, 136, 42	,, ,, 673
,, 136, 43	,, ,, 674
,, 136, 44	,, ,, 675
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,, 136, 46	,, ,, 677
,, 136, 47	,, ,, 678
,, 136, 48	,, ,, 679
,, 136, 49	,, ,, 680
,, 136, 50	,, ,, 681
,, 136, 51	,, ,, 682
,, 136, 52	,, ,, 683

PLATE 137

INSCRIPTIONS

Stūpa 2: Ground Railing—

Plate 137, 53	Inscription No. 684
„ 137, 54	„ „ 685
„ 137, 55	„ „ 686
„ 137, 56	„ „ 687
„ 137, 57	„ „ 688
„ 137, 58	„ „ 689
„ 137, 59	„ „ 690
„ 137, 60	„ „ 691
„ 137, 61	„ „ 692
„ 137, 62	„ „ 693
„ 137, 63	„ „ 694
„ 137, 64	„ „ 671
„ 137, 65	„ „ 672
„ 137, 66	„ „ 669

Stūpa 2: Pavement Slabs—

Plate 137, 1	Inscription No. 696
„ 137, 2	„ „ 697
„ 137, 3	„ „ 698

Stūpa 2: Stairway Steps—

Plate 137, 1	Inscription No. 699
„ 137, 2	„ „ 700

Stūpa 2: Stairway Railing—

Plate 137, 1	Inscription No. 701

Stūpa 2: Berm Railing—

Plate 137, 1	Inscription No. 702
„ 137, 2	„ „ 703
„ 137, 3	„ „ 704
„ 137, 4	„ „ 705

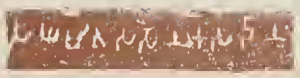
Stūpa 2: Berm Railing—contd.

Plate 137, 5	Inscription No. 706
„ 137, 6	„ „ 707
„ 137, 7	„ „ 708
„ 137, 8	„ „ 709
„ 137, 9	„ „ 710
„ 137, 10	„ „ 711
„ 137, 11	„ „ 712
„ 137, 12	„ „ 713
„ 137, 13	„ „ 714
„ 137, 14	„ „ 715
„ 137, 15	„ „ 716
„ 137, 16	„ „ 717
„ 137, 17	„ „ 718

Stūpa 3—

Plate 137, 1	Inscription No. 13
„ 137, 2	„ „ 14
„ 137, 3	„ „ 720
„ 137, 4	„ „ 721
„ 137, 5	„ „ 722
„ 137, 6	„ „ 723
„ 137, 7	„ „ 724
„ 137, 8	„ „ 725
„ 137, 9-10	„ „ 726
„ 137, 11	„ „ 727
„ 137, 12	„ „ 728
„ 137, 13	„ „ 729
„ 137, 14	„ „ 730
„ 137, 15	„ „ 731
„ 137, 16	„ „ 732
„ 137, 17	„ „ 733

STUPA I. GROUND RAILING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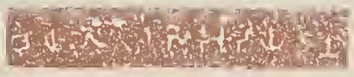
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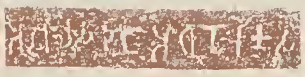
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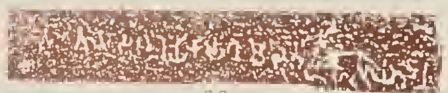
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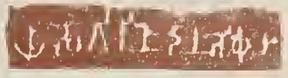
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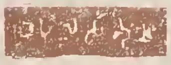
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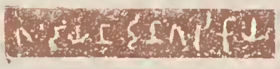
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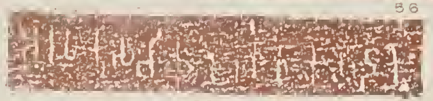
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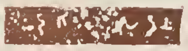
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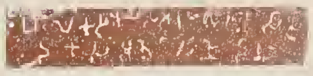
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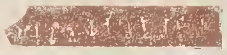
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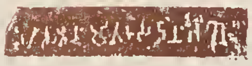
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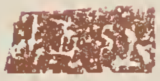
PAVEMENT SLABS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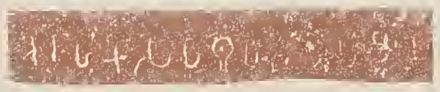
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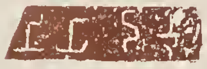
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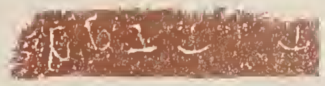
STAIRWAY STEPS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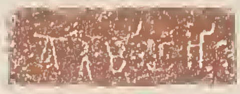
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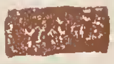
STAIRWAY RAILING LOOSE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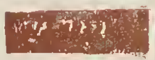
BERM RAILING LOOSE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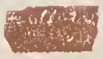
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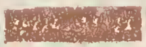
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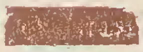
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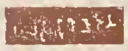
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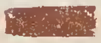
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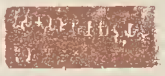
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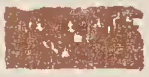
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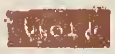
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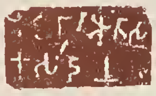
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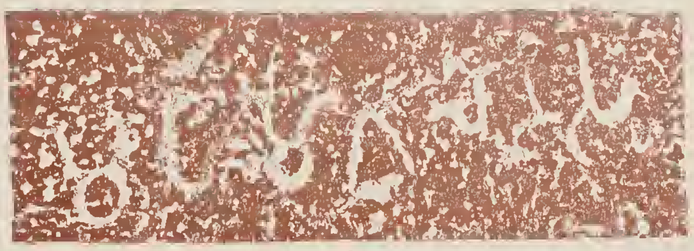
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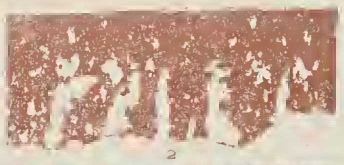
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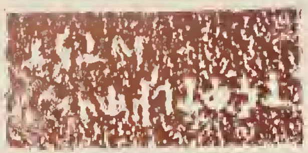
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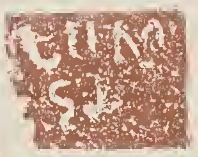
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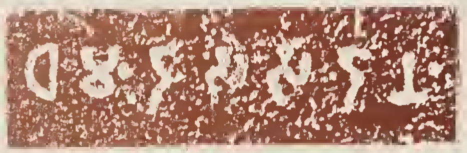
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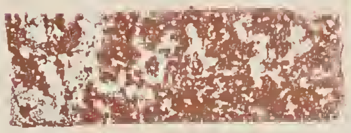
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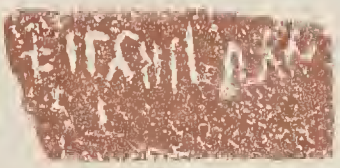
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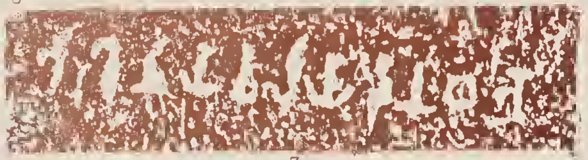
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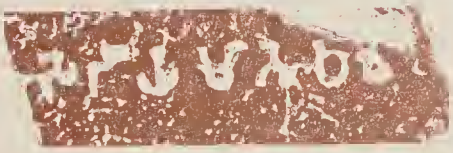
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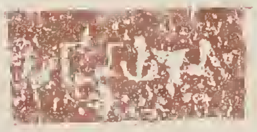
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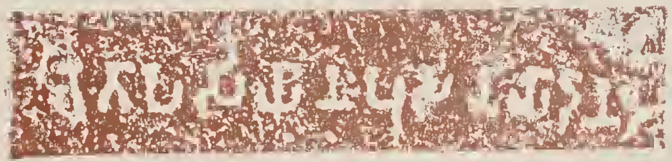
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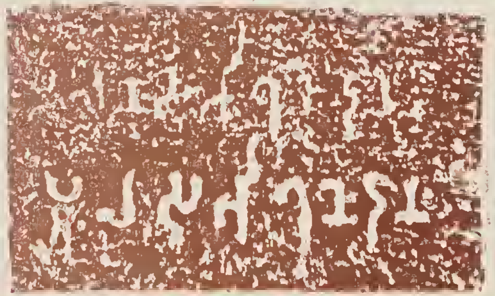
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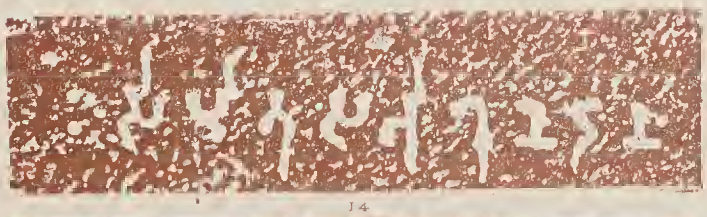
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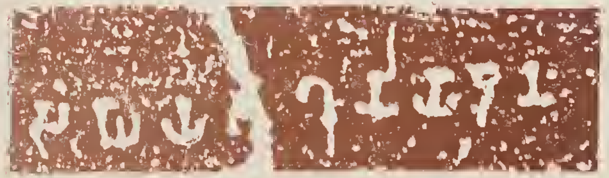
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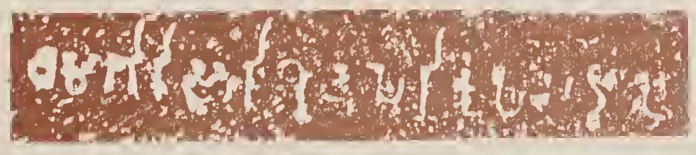
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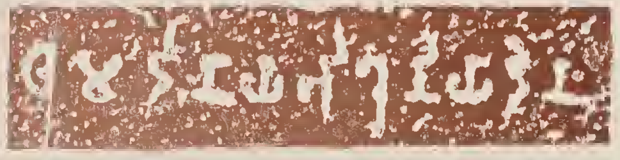
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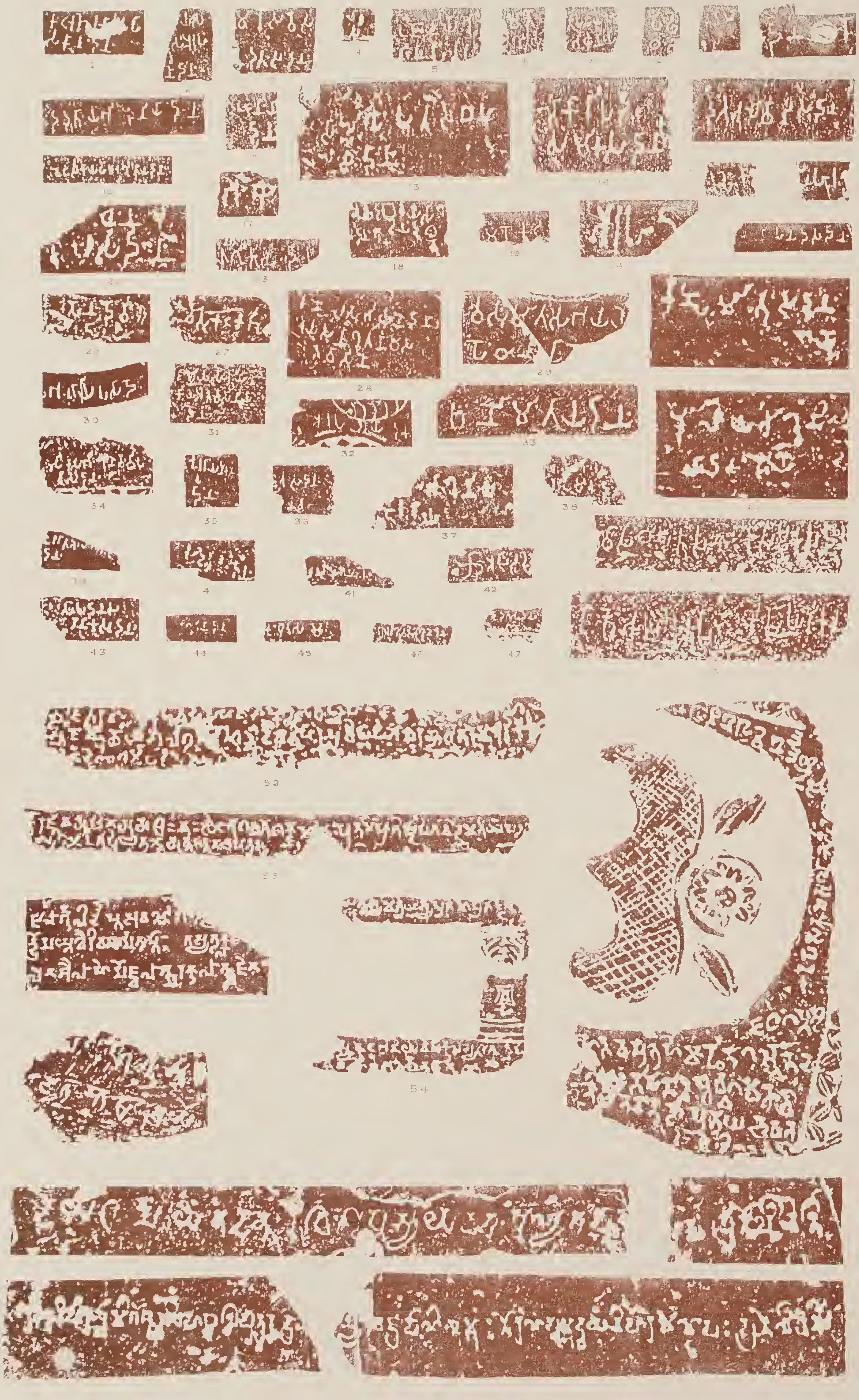
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PLATE 138

INSCRIPTIONS

Miscellaneous—

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,, 138, 26	,, ,, 801
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Miscellaneous—contd.

Plate 138, 31	Inscription No. 806
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,, 138, 40	,, ,, 815
,, 138, 41	Too much worn ; illegible
,, 138, 42	Inscription No. 816
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,, 138, 49	,, ,, 823
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PLATE 139

INSCRIPTIONS

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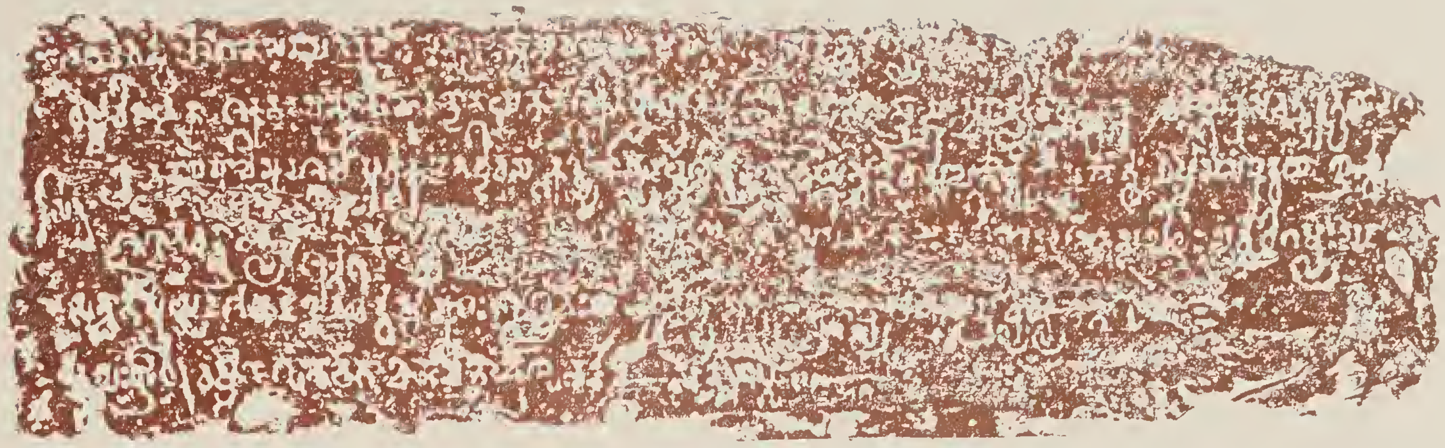
Plate 139, 61 . . .	Inscription No. 839
„ 139, 62 . . .	„ „ 840

Miscellaneous—contd.

Plate 139, 63 . . .	Inscription No. 841
„ 139, 64 (*a-n*) . .	„ „ 842



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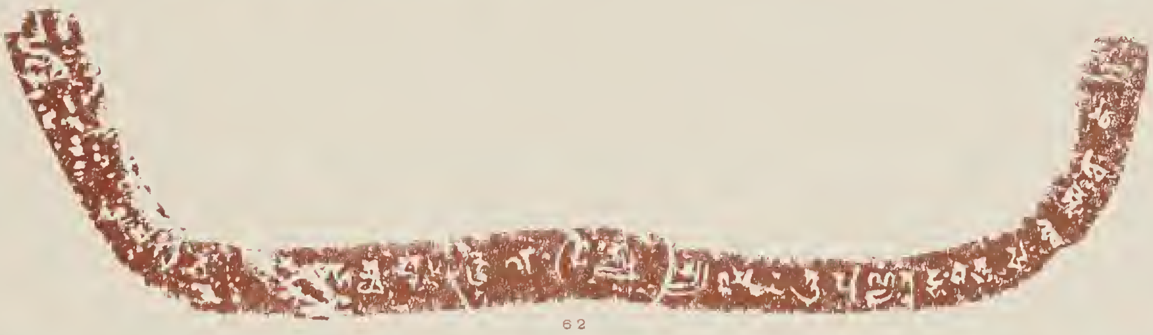

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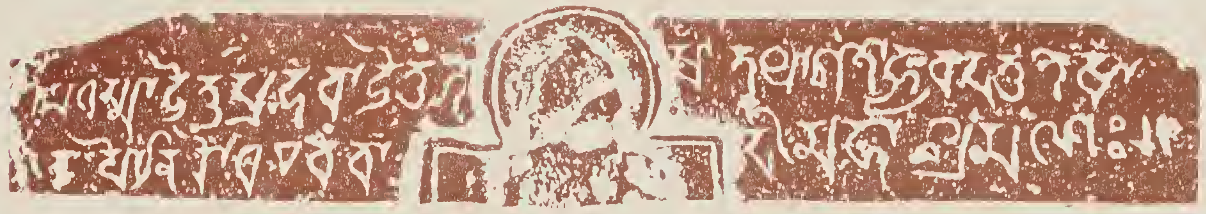

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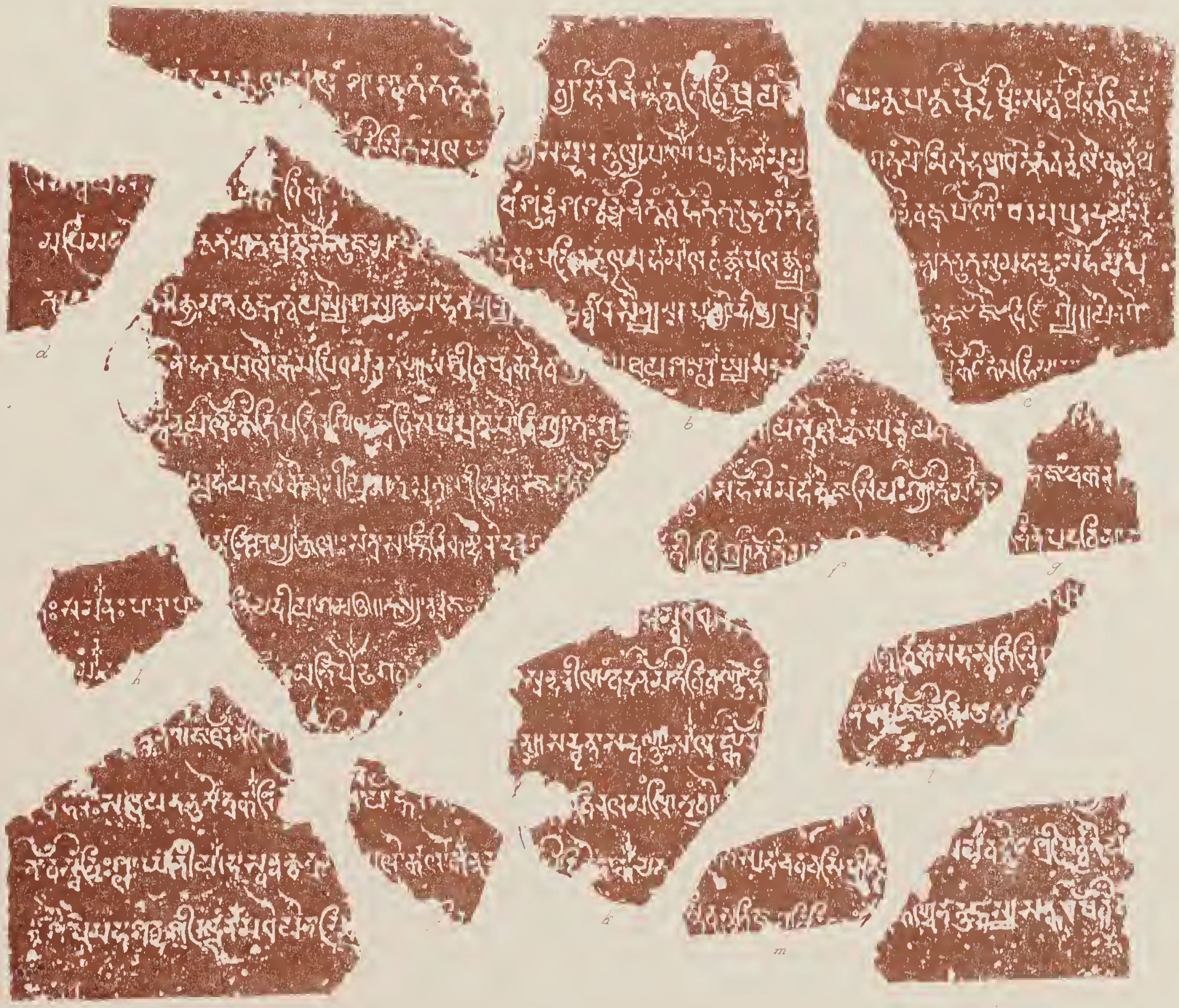

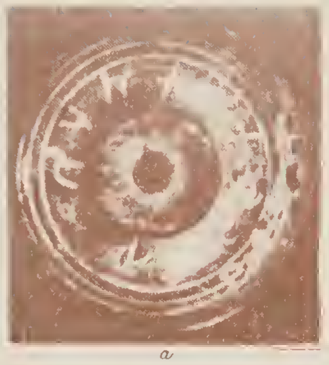
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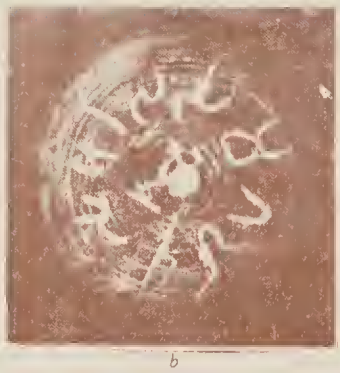
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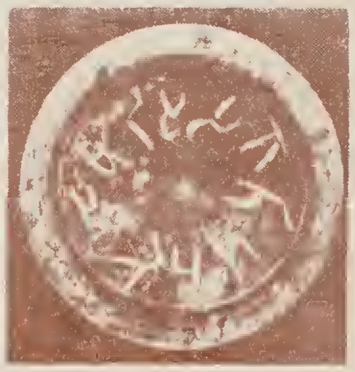
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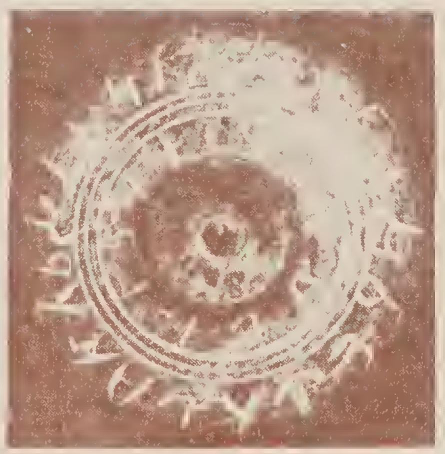
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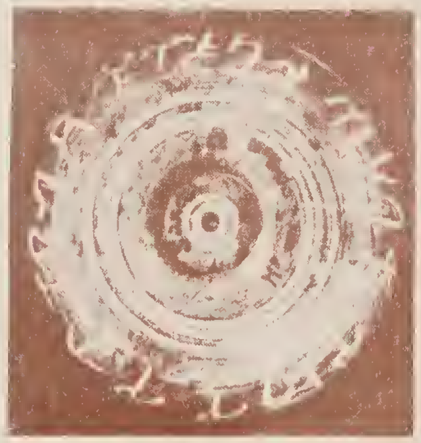
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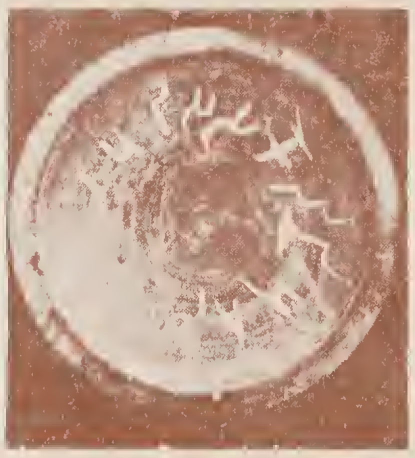
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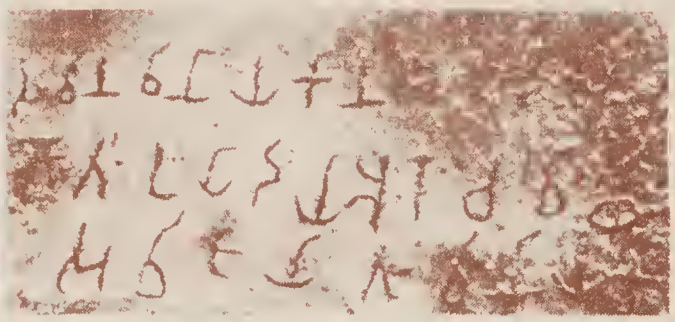
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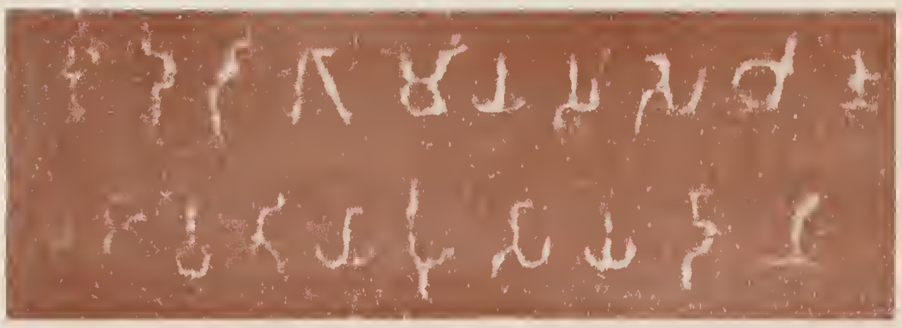
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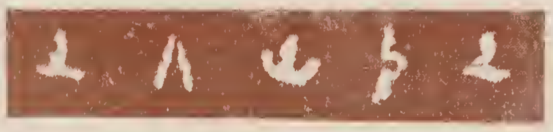
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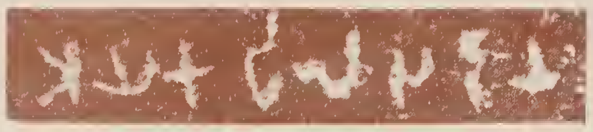
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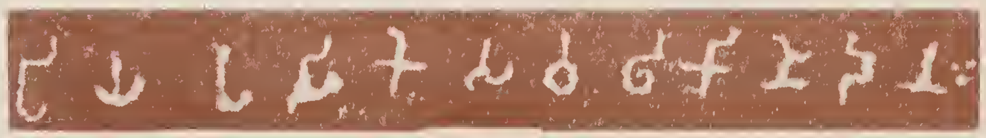
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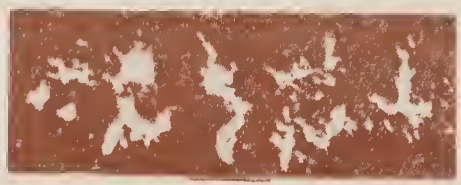
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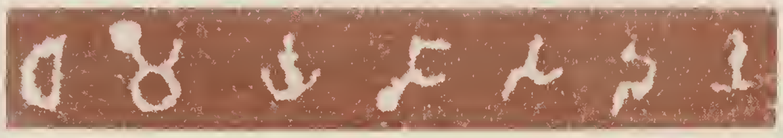
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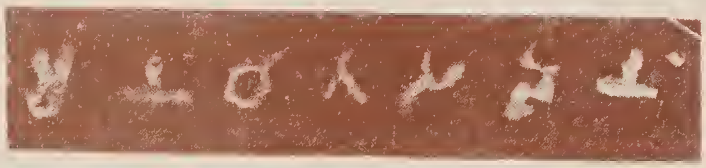
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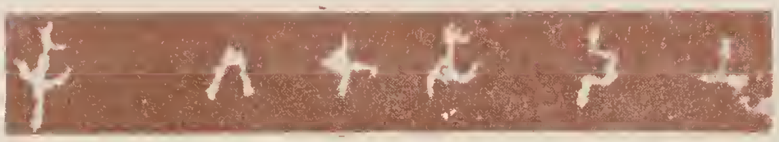
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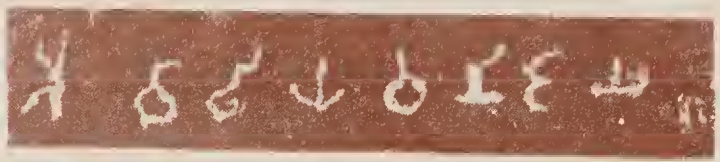
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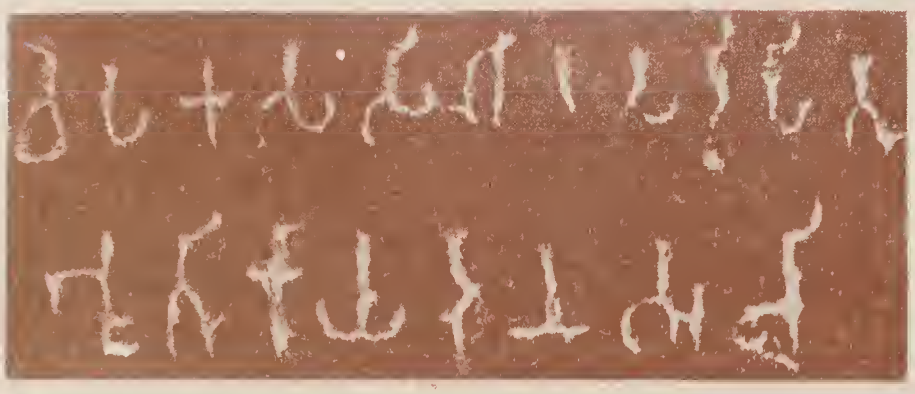
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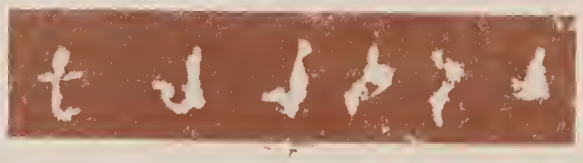
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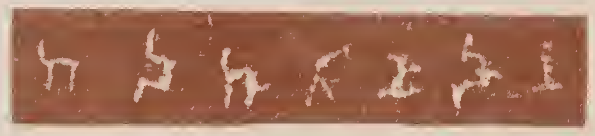

s

PLATE 140

INSCRIPTIONS

15b. At
middle, an e
jets of the
a half-rosace

16a. Fra
garlands.—

16b. Pal
no. 17b).—
passant to
—Half-rosac

17a. Pal
of lotuses co

17b. Pal
shield (*cf.* n

Miscellaneous—

Plate 140 *a*	Inscription No. 10
„ 140 *b*	„ „ 12
„ 140 *c*	„ „ 11
„ 140 *d*	„ „ 6-7
„ 140 *e*	„ „ 8
„ 140 *f*	„ „ 9
„ 140 *g*	„ „ 2
„ 140 *h*	„ „ 44
„ 140 *i*	„ „ 457
„ 140 *j*	„ „ 695

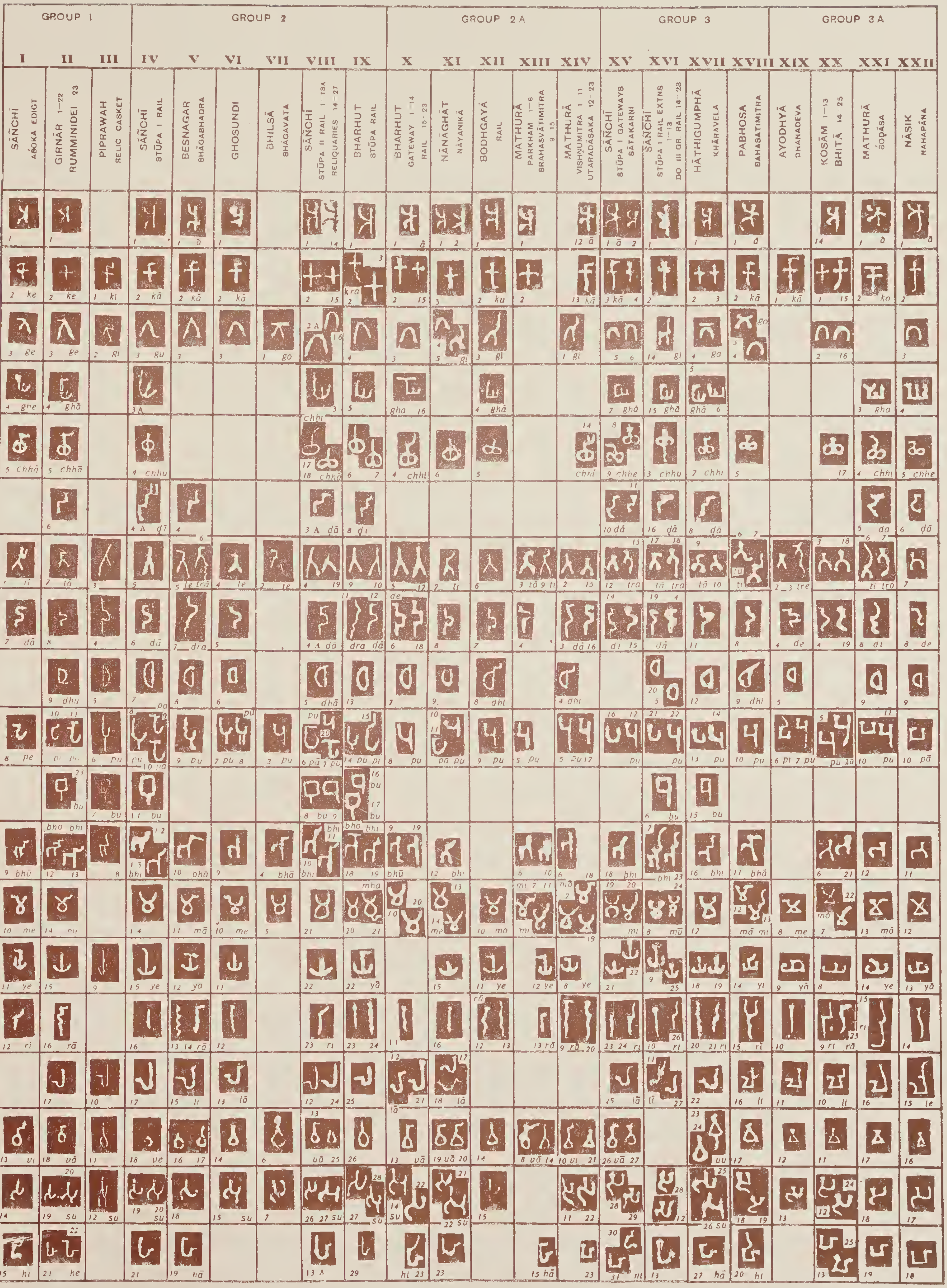
Miscellaneous—contd.

Plate 140 *k*	Inscription No. 454
„ 140 *l*	„ „ 459
„ 140 *m*	„ „ 455
„ 140 *n*	„ „ 456
„ 140 *o*	„ „ 458
„ 140 *p*	„ „ 462
„ 140 *q*	„ „ 734
„ 140 *r*	„ „ 460
„ 140 *s*	„ „ 461

A TABLE OF DISTINCTIVE BRĀHMĪ LETTERS

Cir 3rd Century B.C. to 1st Century A.D.

Pl. CXLI


GROUP 1
GROUP 2
GROUP 2A
GROUP 3
GROUP 3A
I SĀÑCHĪ AŚOKA EDICT
II GIRNĀR 1–22 RUMMINIDEI 23
III PIPRAWAH RELIC CASKET
IV SĀÑCHĪ STŪPA I RAIL
V BESNAGAR BHĀGABHADRA
VI GHOSUNDI
VII BHILSĀ BHĀGAVATA
VIII SĀÑCHĪ STŪPA II RAIL 1–13A RELIQUARIES 14–27
IX BHARHUT STŪPA RAIL
X BHARHUT GATEWAY 1–14 RAIL 15–23
XI NĀNĀGHĀT NĀYANIKĀ
XII BODHGAYĀ RAIL
XIII MATHURĀ PARKHAM 1–8 BRAHASVĀTIMITRA 9 15
XIV MATHURĀ VISHṆUMITRA 1 11 UTARADĀSAKA 12–23
XV SĀÑCHĪ STŪPA I GATEWAYS ŚĀTAKARṆI
XVI SĀÑCHĪ STŪPA I RAIL EXTNS 1–13 DO III GR. RAIL 14–28
XVII HĀTHIGUMPHĀ KHĀRAVELA
XVIII PABHOSA BAHASATIMITRA
XIX AYODHYĀ DHANADEVA
XX KOSĀM 1–13 BHITĀ 14–25
XXI MATHURĀ ŚOḌĀSA
XXII NĀSIK NAHAPĀNA
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ka
ga
gha
chha
ḍa
ta
da
dha
pa
ba
bha
ma
ya
ra
la
va
sa
ha

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